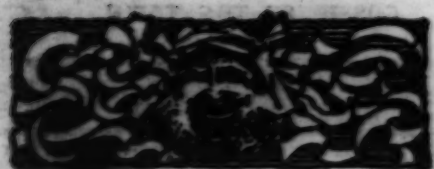


TWENTY-EIGHT PAGES



THE NEW YORK



# DRAMATIC MIRROR

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Photo by Husley.

NETA MAYNARD.



Miraculous popular players are getting to be one of the most vicious of dramatic evils in this country.

It does not exist to any great extent on the other side, where some sort of thought is given to the allotment of roles, but it is a hodge-podge on this side of the water that suggests that lots are cast and roles picked out of a hat as if it were a raffle.

Frita Williams and Isabel Irving were the infant martyrs. That is they were the first two players that this sort of thing was introduced in connection with.

Mr. Williams wished sound to constantly in the part of a bad Frenchman that he carried a perpetual atmosphere of inappropriateness around with him.

When you met him on the street you rather expected him to chuckle nastily and leer at you. He managed to get back into the aura of respectability by becoming a sort of master of the ballet at Weber and Fields.

Now he suggests high art and music in every classic line of his movements. What Peter Dailly accomplished by his built Williams expressed by his mannered histrionics. Some folks will begin to demand that he is a great actor, as in the case of Mr. Warfield.

As for Miss Irving, I should not be surprised if she had entered a monastery in the South of France to take a period of expiation for all the wickedness which she didn't suggest in the least.

When she winked it was as though you saw your pet stained glass angel close one eye during a church service. You simply wouldn't believe it. You would say to yourself: "This is secular demoralization. It simply couldn't have happened!"

But, like the boy at the bridge and the man at the switch, these two stuck manfully and womanfully at their posts of duty!

The latest victim is John Drew. It was in Rosemary, I think, that we first became accustomed to him as a doddering old man, with sentiment hovering around him and the girl he loved belonging to the other chap as the curtain fell.

Then there was Richard Carvel, which wasn't so bad as lots of people made out, for the reason that these historical heroes in the books are an impossible crowd anyhow.

But the good-natured ham chap of The Second in Command isn't suited to this actor's fine art in the least.

It is all very well to say an actor is an actor and must play many parts.

Temperament, which is really a part of the spirit that animates the actor, has a lot to do with the case. So have face, build, voice and manner.

Mr. Drew never suggests a blunder, such as the soldier here of the play was. On the contrary, he suggests extreme cleverness, intellect and knowledge of the world.

Nor is his manner the bluff and good-natured sort of thing that he strives to impersonate. He is not bluff and good-natured and couldn't be if he tried. He suggests refinement and carefully kept-in emotions.

Polished, dapper, clever to his finger ends, well dressed to a fault, with a satyr-like face capable of the very finest comedy expression—these are the natural born qualities that this favorite and very well-known player suggests.

He is called on to blunder, to grow maudlin over a ring, to use badly put-together sentences, to weep; to be consistently foolish all through the four acts.

That he does it all wonderfully well is one of the proofs of his art. And, if anything, this makes it all more pathetic. Pathetic from two points of view, I mean.

For in the scene at the end of the fourth act, where we all blundered and snifled in the darkness, it was a tribute to this actor's ability to make a scene heart-racking and tear-compelling when he in no way suggested the hero.

Any beefy beauty of ordinary ability could suggest this thoroughly English character—a sort of Dubliner or Tom Pinch—a "dear old soul," the kind you could imagine in felt slippers taking snuff in another year or two.

And in the last act, when he comes on with a limp and his arm in a sling doing the pathetic and badly-left man all over again, well, I mopped my eyes with my powder puff.

Nor for the poor old major, but for brilliant, delightful John Drew doomed to do that sort of thing before crowded houses of New Yorkers for the next six months or so.

Then they come in and give him the Victoria cross, just as though he hadn't trouble enough, and he sheds a few more tears over it and there you are! A reckless waste of good material entirely incompatible with the managerial ethics of to-day.

But then the ethics of to-day begin and end in the box-office. And perhaps it may be,

as one crank critic has foretold, that we shall yet see Bernhardt enacting the role of a St. Bernard dog. It would draw. Business is business!

That is the trouble. The attitude seems to be: Well, the public will come to see him anyhow. Here's a play by a good author. The play is expensive—so is the actor! We are giving them their money's worth!

But the effect is that of a terra cotta rug in a room with red walls or pink roses in a yellow satin box. The judgment that plans out such discords is horribly, terribly crude.

I don't wonder that actors long to be borrowed by some manager that may give them a chance. Where natural talent, bent, appearance and voice may fit in with the personality to be portrayed!

Our methods of cultivated expression are so few after all. Words are weak to express what we would say, as much so as the artist's brush, which refuses to put on the canvas what he can only strive to express.

It is the thought—the suggestion—that strikes upon the mind in different phrasing and language oftener than the originator has any intent of.

I often wonder that great actors will submit to this—for it is not discipline—it must be torture.

Imagine Walt Whitman trying his hand at a society verse, with a rose and a him and a waits in it. I'll tell you it would have been more than passing strange.

It might be technically correct, right in rhyme and metre, as Whitman's never are, but it would lack the glow, the fire that kindles appreciation to a glow.

So when you take an actor fashioned and planned and finished for high comedy and set him moving through four acts in a part like this it is really very sad, and it betrays a lack of taste, of artistic feeling, and, above all, it says to the audience, "You are an ignorant lot and you will take whatever is given you in any way that it is proffered."

A man once wrote of a sketch admirably, and the writer, suspecting flattery, said: "I think it is very poor, cheap sort of stuff. It is funny, and that is all there is to it."

"Yes," he said, "and I thought as I read it, that it would be funny in any language in the world into which it might be translated. It doesn't depend on locality, or nationality, or the phrasing of the sentences. It is great!"

Now this was a new point of view so far as comic literature was concerned to me. But that is about the fatal fact that an actor's art must be put in. And fancy when you have everything temperament and physical at variance in a part trying to play it so that it would carry in any language?

Talking about Mr. Williams' appearance and the distinguished Weberfieldian pastures, some one asked in the hearing of the Matinee Girl the other day:

"I can't imagine that company without Peter Dailly. Who has replaced him?"

"Why, Williams is playing his parts. Does capitally, too!"

Williams! You don't mean to say that Williams has joined Weber and Fields' company?"

"Certainly. Didn't you know that?"

"Great Scott! They're getting everybody! What's Walker doing?"

Which reminds me of Zerkow's recent story. Zerkow is a mild who has lived around a bit in New York and has seen life to such an extent that it is a positive treat to have her tell of her experiences.

She has lived with all sorts of people. There were the Doperes, for instance. They were lovely people, but she didn't have to cook much, for they didn't eat much.

They just sat around all the time and smoked and smoked. All day long they just smoked.

"All day?" said the Matinee Girl: "they must have been what you call cigarette fiends?"

"Oh, no, indeed, no, am; they didn't smoke cigarettes, they smoked pipes! Black pipes with black and in! Then they went to sleep and woke up and smoked more! It was a nice easy place. I didn't have any koolin' to do!"

"H-h-h," said Sherlock Holmes, conclusively, "opium! Didn't they ever go out?"

"Oh, Mr. Doperes went to the races sometimes and won money to get the stuff they smoked. One Saturday evening he came in and he had only three dollars and seventy-five cents. Mrs. Doperes was awful mad when he gave it to her, and he sat down and looked so sorrowful!"

"She just threw the three dollars on the table and he seventy-five cents to pay me what she owed. Well, she said, 'there's the three dollars. There's no use sittin' there! Go out and get some opium! You know we've none in for Sunday!'"

"Then Mr. Doperes went out to do the Saturday marketing!"

Brooklynites will throng over the Bridge this week to see their favorite amateur actress, Heloise Winter, who has advanced so rapidly in the profession which she has taken up seriously, that she has been entrusted with the leading role in The Heart of Maryland, a part that calls on all an actor's art in its portrayal.

Miss Winter had her stage schooling with the Amaranth, a society that has given the dramatic profession some of its most successful players. She played the leading woman parts for several seasons under the directorship of Alfred Young, one of the most conscientious and artistic of stage-managers.

Robert Hilliard, Minna Gale and Mrs. Nellie Yale Nelson were all graduated from the Amaranth, and Miss Winter promises to lend an added glory to the list of successful students of the stage who claim that society as their only dramatic school.

#### THE MATINEE GIRL.

#### MR. DONAHUE IS RIGHT.

W. E. Donahue, of Kansas City, Mo., writes to The Mirror:

"Enclosed find money order for ninety cents in payment for a Mirror binder. I consider the binder indispensable to those that keep The Mirror on file. I am of the opinion that the older the copies of your journal become the more valuable they are, especially to Western theatre-goers, as usually it is about a year after a play has been produced in New York that we have the pleasure of viewing it, and then it becomes a positive novelty to be able to note the cast and The Mirror's excellent criticism of the play as it was originally produced."

#### HURDUB IN THE HUB.

Boston was thrown into a fever of excitement last Thursday by the news that Lillian Harvey's life had been imperiled in a runaway accident. The tidings spread like wildfire, and one startled citizen told another till all the Hub knew of the occurrence before the extras were out. Crowds flocked to the Fenway, the scene of the accident, and a great sigh of relief went up from the multitude when it was learned that Miss Harvey was unhurt.

A veracious Boston chronicler sends The Mirror a graphic pen-picture of Miss Harvey's experience. He states first the important fact that Miss Harvey is "a very small lady." While she was riding in the Fenway, her horse took fright and ran away with her. "In a moment all was excitement. Her strength was lost on him, but the plucky little lady held on and ran him in among the teams and he walked up the back of a small turnout and fell and threw her." Onlookers thought her killed. But no, with admirable coolness, Miss Harvey rose to her feet and patted the horse, voicing the while these immortal words: "Well, that was a run for your money. Hope you're not hurt, little horse. Wonder who won, you or I?"

And having thus spoken Miss Harvey called a cab and drove home, and the Hub resumed its normal speed.

The chronicler adds that Miss Harvey "became a Boston favorite at the Columbia Theatre last season, and that she has lots of friends that would like to know of the incident." And they shall.

#### THE POWER OF DARKNESS IN YIDDISH.

At the People's Theatre, in the Bowery, this (Tuesday) evening the Jewish Stock company, headed by Jacob Adler, will present a Yiddish version of Count Leo Tolstoy's remarkable play, The Power of Darkness. The translation from the original Russian has been made by Jacob Gordin, who is, without doubt, the greatest of writers for the Jewish stage. Last season a part of an English version of the play was presented by students of the American Academy of the Dramatic Arts at the Bowery Theatre, but the drama has never been seen in its entirety in New York. The production at the People's will engage several of the most important players of the New York theatre, including Mr. and Mrs. Adler and Max Shyental. The play will be repeated on Wednesday, Thursday and Friday evenings of this week.

#### WORK DEFERRED ON SCENIC STUDIO.

Work on the big scenic studio on Fifty-fifth Street, near Ninth Avenue, to be occupied by the J. Frank Dodge Scenic Studio Company, has not yet begun. Mr. Dodge's original intention, as he stated in his description of the enterprise, published in The Mirror some time ago, was to have the building completed by next month. For several reasons he deferred the construction of the building. One was the fact that all contracts for scenery for this season were at that time in hand, and there would not be another rush of work until next summer. The steel strike was also a factor in Mr. Dodge's postponement of the work. Now that the strike is settled, Mr. Dodge is arranging to have the construction begin about the first of the year, so that the studio will be complete and in good running order by Spring.

#### THE DRAMATIC SCHOOLS.

The regular term of the Stanhope-Wheatcroft Dramatic School will begin on Monday, Oct. 14, at the Institute on lower Fifth Avenue. For the new term Mrs. Wheatcroft has engaged as one of her assistant instructors Michael Crothers, who last season was a member of The Christian company. The fencing class of the school will be under the direction of George Nagel, an ex-officer of the American army. This season Mrs. Wheatcroft will make a feature of productions of one-act plays in the theatre attached to the institute. During the winter she will also give the usual public matinee performances at the Madison Square Theatre.

#### SIR HENRY IRVING'S SEASON.

Sir Henry Irving will present King Charles I as the opening bill of his engagement at the Knickerbocker Theatre, that begins Oct. 21. King Charles I will be presented all the week save on Friday and Saturday evenings, that will be devoted respectively to The Merchant of Venice and Louis XI. Coriolanus and Madame Sans Gêne will be the repertoire for the second week of the engagement.

#### ADA REHAN'S PLANS.

Ada Rehan will make a brief tour of this country this season, opening some time during the winter. At the conclusion of the tour she will play an extended engagement as a stock star at the Morocco's Grand Opera House, San Francisco.

#### ENGAGEMENTS.

Alvan Skipwith and Jane Holly, with Elsie de Wolfe, Leontine, by Decker and Zeman, in leading man with Kathryn Kidder in Mally Piche. E. F. Martiny, with Ward's Minstrels, an advance agent. Marie Klumke, for The Secret Dispatch. William Webb, with Frank Keenan in Honolulu John Grisham. Mamie Lincoln has been engaged by Dick Morris for the Grace Hayward, to play the light Irish comedy part with Charles E. Callahan's Pennsylvania company. Al. Pland and the Toledo Brothers, with Butch Brothers' Minstrels. Natalie Brande, for The Girl from Calcutta. Percy Moore, with Andrew Robinson in Rhineland Carvel. For A Hat Old Time: Frank Labor, stage-manager; Edward Treutman, musical director, and Violet St. Clair. For Take Out of School: Edmund D. Lyman, Robert McWade, Will Bray, Robert Deamant, Marcus Ford, Fred Urban, W. R. McKee, D. L. Williams, and Virginia Milton. Laurence Harewell, out Ernest Harewell, as reported for The Street of Noyes. Joseph G. Chandler and J. Alfred Osherson, for The Middleman. Frank R. Montgomery, for The Fatal Wedding. Frank Campbell, for The Mystery in Arctura at the Academy. Henry Country, with Al Valley Forge (Eastern). Opden Wright, by Broadhurst and Owick, as stage-manager of The House That Jack Built. Juliet Saper, Dorothy Hammett, Phyllis Hunt, Daisy Fitzgerald, Albert Taylor, and Brandon Marlow, for A House of Mystery. For Herbert Lubell's Faust: Beale Hawthorn and Laurence Daming. Anita Hendrix, for Up York State, replacing Ada Dwyer. G. W. Wilson, John Flindley, Norman Converse, Herbert Arpling, Frederick Latta, and R. R. Belcher, to support E. R. Sothern in H. J. Wore King. Joseph Weisner, for A Cavalier's Daughter. Henry Stokes, with Elsie de Wolfe, in The Way of the World company. J. K. Adams, as stage-manager with Elsie de Wolfe's company in The Way of the World. Beale Miller, for Willie Scott in A Trip to Buffalo. Suzanne Shelden, with E. H. Sothern. Mrs. Charles Walcott, Charles F. Gotthold, William Sauter, and Deronda Mayo, with Bertha Gailand in The Love Match. Gertrude Zimmer, as prime dame with the Bostonians, in alternate with Frances Miller. Laura Alberts and Frank Karrington, for The White Slave. Bertine Robinson, specially engaged for Mrs. Logan in Human Hearts (Eastern), in the place of Lillian Weston, who is ill. Dorothy Donnelly, Patrice, Dora Goldsmith, and Cyprie Hastings, for Grace George's company. Kathron Chambers, with Richard Mansfield, making her professional debut in Rosamond.

#### GOSSIP OF THE TOWN.



The above is an excellent likeness of Rose E. Tapley, who is touring the Middle West this season, playing a leading part in Myron B. Bloch's When Baby Was Born. Miss Tapley was born in Salem, Mass., in June, 1881. She began her stage career last season in My Friend from India, in which she played different roles with decided success. From the advancement she made in a single season she shows promise of a brilliant and highly successful future. At an early age Miss Tapley gave evidence of histrionic ability, and during her teens took great pleasure in privately entertaining her friends with recitations, etc. Miss Tapley comes from a long line of blue-blooded ancestors. She is a direct descendant on one side of Joseph Bartlett, one of the signers of the Declaration of Independence, and on the other side of one of the founders of the Dutch Reformed Church in New York.

Pennsylvania is drawing crowded houses in the anthracite cities of that State, the author, Daniel L. Hart, being thoroughly known in that region. The play is being improved constantly.

George W. Larsen commences a tour in A Haddock Hoodoo at Port Chester next Saturday.

Dorothy Lewis, who is playing the leading part in Pennsylvania, will resume starring in Hearts of the Blue Ridge in November.

Mildred Holland commenced what promises to be a phenomenally successful season at Bennington, Vt., on Sept. 18, and since then is said to have broken many box-office records in Vermont and Northern New York. Miss Holland will make an extended tour of forty weeks.

Frank G. Telefero, treasurer of A Trip to Buffalo, and Grace Dare Wakefield, a member of the company that is now at the Academy, Buffalo, were married in that city Sept. 30.

In November Two Little Vagrants will make its first tour of the Southern cities. Neva Harrison continues to duplicate her success as Pan-Pan.

George W. Deyo and Mattie A. Snyder were married in Jersey City Oct. 1.

Gump's Opera House, at Truro, N. S., was partially destroyed by fire Oct. 1.

The complete company engaged to support Elsie de Wolfe in The Way of the World is as follows: Frank Mills, Vincent Serrano, G. Harrison Hunter, Clara Bloodgood, Allison Shipworth, Jane Holly, Clara Hunter, Frances Duff, Franklin Hurlbert, Mr. and Mrs. Henry Stokes, Joseph A. Phillips, Fred Wallace, Lester W. Keith, Maudie Thomas, and Florence Wright. Miss de Wolfe's season will open in Washington Oct. 14.

Mamie Gilroy, while voyaging across the East River on a ferryboat Sept. 28 accidentally dropped overboard a bag of jewels. On Sept. 30 a diver made a successful search for the bag and returned it to Miss Gilroy with its contents intact.

Lionel E. Lawrence filed a petition in bankruptcy, Sept. 30, declaring liabilities of \$3,190 and no assets.

During the engagement of the Frankie Carpenter stock company at Gloversville, N. Y., last week Jane Tarr was presented with a diamond ring by friends of that city. Estelle X. Wills, of the company, was the recipient of an Angora kitten, also a silver-mounted purse.

Mart W. Zelle, for a number of years a repertoire comedian and singer, lost his voice last season and has been compelled to retire from the profession. He is now at Oil City, Pa., in the employ of the Pennsylvania Railroad Company.

Four hundred clergymen were invited by Kirke La Shelle to witness the performance of The Bonnie Brier Bush at the Republic Theatre last Wednesday afternoon. Nearly all of the four hundred invitations were accepted. The clergymen were most appreciative of the play, and were generous in their plaudits.

Warren G. Richards has been giving his entertainments during the summer at the resorts in Western New York and Michigan. He will return to New York in a week or so to begin his Eastern engagements for the season.

Leon Knapp has decided not to send out Miss Hursey from Jersey until the first of the year. He will go in advance of D. P. Phillips and Matt Knapp's Hodge's Alley company.

R. K. Spencer, of the Standard Stock company, at the Park Theatre, Brooklyn, is seriously ill at his home in that city. The exact trouble has not yet been determined, but is thought to be some fever.

Daniel Frohman is to organize a special company to present A. W. Pinero's new play, Iris, here this season.

Carolyn Robinson, daughter of the late John Robinson, the famous circus proprietor, was married in Cincinnati Sept. 25 to Harris R. Stevenson, formerly a member of Robinson's Circus, and now a Wall Street broker.

George Bode, advance agent for The Missouri Girl company, was called back to New York from the road, on Sept. 28, by a dispatch announcing the death of his brother in this city.

Eileen Morotta, Billings is the author of a striking memorial poem to the late William McKinley, published in the Washington Capital.

Lillian Seymour has resigned from the cast of From Scotland Yard and, upon the advice of her physician, has returned to her home in Detroit. Miss Seymour is suffering from heart failure and exhaustion.

Leopold Puchnerstein returned to the city last week, having left the Manoppa company, of which he was musical director.

Janice Wynne, who has been playing Acte in Whitney and Knowles' Quo Vadis, resigned from the company last week and returned to the city.

Pearle Light, singing comedienne, disengaged Oct. 12.

David Conger, leading man, W. S. Harkins Stock, St. John, N. H.

which Moore, Burgess and Woodward's offerings are  
An American Tramp 6, Annie Russell 7, 8, The Cas-  
sino Girl 11, Shore Acres 13, Oyle Salome 14, 16,  
The Village Postmaster 18, 19, and My Father's Boy  
of Flats 20.  
J. E. NEWBURY.





is Because He Loved Her, A Jolly Trump, and A Jay

Walker, Albert, 1901-1902

Wasson, Albert Morris, and Florence Whitcomb are worthy of mention; balance of co. good. Martha Crossman, supported by an excellent co., presented Mistress Nell 20 to good business. Miss Crossman was called before the curtain at end of each act. Uncle Terry 30; fair business. James H. Waite in the title role was very good; co. strong. Harry Hollman

planned fair business. Papa's Baby, 4 kept a fair audience in good humor. Harry Watson, Ed. Edwards, and Alice Hutchins in leading roles deserve mention; specialties are first-class, especially the acrobatic acts of Rodacy Brothers and Duffin. Are You a Buffalo 7. Winchester 8. The Pride of Jennie 9. A Crazy Guy 10. H. T. C. 11. The Girl in the

**LANCASTER.—FULTON OPERA HOUSE** (Yecker and Glahn, managers): *Stetson's* U. T. O., with a large co. and beautiful scenery, played very large house Sept. 27, 28. *Finigan's* Ball, with *Murphy*

and Moran at some good specialties, pleased fair audiences 30. Two Little Waifs delighted a large house 1; stage settings good. Creston Clarke, supported by a good co., gave a fine performance of Don Caesar De Bazzan 3. Naughty Anthony 4. Pudd'nhead Wilson 5. Manacora 7. The Power of Truth 8. Winchester 9. Mamma's New Husband 11. The

of Jennie 12; Henry Miller 14. Through the Breakers 15. A Gully Mother 18.—TERMS: Woolworth Roof-Garden closed 29 and Manager Peoples is highly pleased with his first season's business.—Lena Laskay, of this place, has joined the Home, Sweet Home co.—The Masepca co. laid off in this city 3-5, on account of not being able to place their goods.

**EASTON.**—**ABLE OPERA HOUSE** (W. K. Detweller, manager): When We Were Twenty-one Sept. 28; medium business; good performance. Walker Walker and Florence Wickliffe deserve mention. Janice Meredith 31: small house. Ann 31 and one

well received in title-role. Papa's Baby 1; fair audience. Harry Watson, the Nicholas Sisters, and Redway, Duffin, and Redway scored. Madame Modjeska and Louis James in Henry VIII deserved better patronage 2; production well staged and supporting co. excellent. Taken as a whole the performance was one of the best witnessed here in several years.

ITEM: Ole Roost, ex-manager of the Wonderland Theatre, was seriously burned by the explosion of an acetylene gas generator. The explosion shook homes a block away and Mr. Roost was lucky in escaping death. He received painful burns about the head.

**SUNDURBY.—NEW CHESTNUT STREET OPERA HOUSE** (W. W. Fisher, manager): *Franciscana*, magician, Sept. 28; large audience. *A Day and a Night*; large and pleased audience. *Will H. Miller*, Daisy Jackson, Mark Lane, and Madge Lawrence deserve special mention. *Pennsylvania A. The Yacht*.

Minister 7 canceled by management of house. The King of the Oduum Ring 11. Mabel Paige on 14-15. The Power of Truth 22 canceled by Manager Fisher. Tennessee's Pardner 25.—ITEM: The New Chestnut Street Opera House, under the management of W. W. Fisher, has been indorsed by the professionals who have played it as one of the best.

**MANNING.**—GRAND OPERA HOUSE (Nathan Appell, manager): Merry Maidens Burlington N.Y. 26; good house pleased. The Revere Sisters.

—**Wills** really, James Lourey, and Ed Begley, Harry Lee, and Thomas Leo, and Jennie Chapman deserve mention. James R. Waite and a good co. in Uncle Jerry 27; fair house. Two Little Waits 29; good home and performance. The Devil's Auction 30; good house; stage setting and costumes very handsome. Wills Brothers' co. 1, 2; fair business with an A+.

Little City, Just One Girl, and Two Old Cronies; co.  
 satisfactory. Dainty Parade Burlesquers & Naughty  
 Anthony S. U. T. C. 7, 8. The Power of Truth 8.  
 Ten Nights in a Bar Room 10. The Pride of Jennie  
 11. Henry Miller 12.

**JOHNSTOWN—CAMBRIA THEATRE (L. C.**  
 Fishler, manager. U. M. S. S.

March 11, 1914. H. W. Scherer, resident manager; Sarah Correll Le Moyne in the First Duchess of Marlborough Sept. 27; good business; performance excellent; costumes magnificent. Mabel Paige ca. 30-5 opened to capacity. Plays: The Little Cosette, The Pearl of Savoy, and Under Two Flags; fair performers. Prentice Trio made hits. The Stewart-Pal-

ROUTE (1. G. Minkler, manager; J. G. Ellis, resident manager): Two Little Waits 26 pleased good audience. Uncle Jack Sprucey 28; S. K. G.: fair performance. The Devil's Auction 3. Where the Laugh Jones In 4. Finnigan's Ball 5. Through the Breakers 6. The Doomsday 12.

**WILKES-BARRIE—THE NEBBITT** (Burglar and Conna. leaved): The Secret Warrant Sept. 27: capable co.; fair audience. A Day and a Night 20: good business: clever specialists. When We Were Twenty-one 1: large and pleasant audience. Madame Modjeska and Louis James in Henry VIII 2:

**—GRAND OPERA HOUSE** (Burrunder and Ooms owned): Myrtle and Harder Stock co. 20-25; good business; capital co. Plays: Knobs of Tennessee, In Congress a Man of Mystery, and Under Two Flags. Philler Stock co. 20-5; good business and co. Plays:

**PITTSBURY.**—MUSIC HALL (O. C. King, manager): Amy Lee Sept. 22-23; fair business. Flanagan's Ferry, The Little Detective, The Clipper, The Idle Hand, Miss Harum Scaram, and Thru on the World. Rehearsal.

**Sheridan's City Sports**: large and pleasant audience.  
Goldman and Speck, Craig and Ardell, John J. Welch  
and Keady Brothers merit special mention. When  
*We Were Twenty-one* filled the house; co. good, but  
not as strong as last season. Miss Bob White 2. Old

**ALTOONA, ELEVENTH AVENUE OPERA HOUSE** (J. C. Wisliser, manager): Mrs. Le Moyne presented the First Duchess of Marlborough Sept. 28. Large, distinguished, and pleased audience. The lead to Ruin 1: covered house.

tion in Petticoats and Bayonets 2; good and appreciative audience. Finnigan's Bull 3; fair performance and house. Devil's Auction 4; immense house; good performance. Uncle Josh Sprucey 5. Wood, Nutcracker 7. 8. Through the Breakers 9. Old Shabbies 10. The Drummer 11. Madeline of Port au Prince 12. Hattie's House 13. The

**EMERIE-PARK OPERA HOUSE** (M. Reis, manager): The Man from Mexico Sept. 27, with Louis Fure in the leading role; excellent entertainment; good business. Martin's U. T. C. 29 to fair business; good. Denman Thompson in The Old Homestead, 30.

and large audience. The Sign of the Cross 10  
attendance; good performance. Nellie Lyons  
only co. opened for week 2 to crowded house. Play:  
set in the Sierras. Under Two Flags. Monte Cristo.  
Bill Gwynne, and Jack Sheppard; performances good.  
Sensation co. 10.

READING—GRAND OPERA HOUSE—

iller, manager): The Power of Truth was well  
ved to good houses Sept. 20-21. Myrtle-Harbor con-  
ve good performances of A Man of Mystery. The  
n and Down to Life, Knave of Diamonds, Romeo  
nd Riches. The Power of Love, Out of the Storm,  
nd Under Two Flags to large houses 20-21—  
a large company.

**ROCHESTER.**—**GRAND OPERA HOUSE** (W. D. Campbell, owner): Morrison's Fant Sept. 30; large thrice; performance fair. The Trapper's Dream: 1; large audience; poor performance. Look to

1. Under the 8. McCoy Stock on 7. Wood  
 12. Where the Launch Comes in 12. Tommy  
 13. The Doormaster 22. Old 81  
 14. The Little Minnow 24.  
 15. A Guffy Mother 25. The  
 16. of the Opium Ring 26.

Reviews. — **ISLAND OPERA HOUSE** (Thomas reviews, manager): Joshua Simpkins Sept. 25; A. G.; fair on. George Payton's Black on 29-3; first business; performances well received. **Piazza**: The Charity Ball, May Blossom, The Young Mrs. Anthony, Christopher, Jr., Only a Farmer's Daughter, The Wife, Alone in London, Taken from Life, A

**NIGHTOWN.—GRAND OPERA HOUSE** (Harry Kern, manager and manager): Pudding Willows at 27: large and appreciative audience. Reynolds and Brown's Minstrels at 2: Good.

George Green made a hit. Morrison's Fant  
fine performance. S. R. O. Under Two Flags 4.  
The Auction 5. Vogel's Minstrels 6. Harry Glass  
Finian's Hall 12. Are You a Mason 14. Top  
or Burlesones 15. The Girl in the Barracks 17.  
n's Baby 19.

**WILLIE VERNON**—**PEOPLE'S THEATRE** (W. Lange, manager); Frank McAdams in *Jack New* (good large audience Sept. 22, Wien's *Minstrel fair home*; performance ordinary. *Edgar-Cornell* 29-5 opened to S. R. O. in *The Palace of Grandeur* (York; performance good. Other plays: *A Comp Courtship*. *The Circus Girl*. *The Wife of a Soldier*.)

Two Flies and A Bunch of the Dancer  
on Graph 2. A Bunch Time 14.  
EL CITY.—NEW OPERA HOUSE (George  
Lock, manager): Gus Cohen Sept. 28; and a  
performance. Al. H. Wilson in The Web  
Shine 28; fine attraction; medium house.  
A. K. K. 28.

(Continued on page 24)

## THE FOREIGN STAGE

## LONDON.

## Pinero's New Play a Great Drama—The Story of Iris a Powerful Tale of Passion.

(Special Correspondence of The Mirror.)

LONDON, Sept. 28.

The principal topic of the week, apart, of course, from the America's cup yacht race, has been Arthur Wing Pinero's new play, *Iris*, which was produced at the Garrick last Saturday night. The audience was, of course, the most representative that could possibly be imagined; and ere long the whole of this audience began to evince an intense but suppressed excitement that increased considerably as the play proceeded to its fifth and final act. When the curtain fell upon one of the most powerful endings ever seen in any play the strange-up audience gave vent to its approval of the great art again shown by our leading—our very much leading—dramatist. There were a few who expressed displeasure, but evidently not out of pure candour so much as because they regarded the terrible finish as brutal. And yet for such a powerful story as Pinero tells such an ending is, alas, only too natural; and occurs daily to such a woman as *Iris* Bellamy, the gradually degraded "heroine" of this Pineroic play, as the *Pall Mall Gazette* has cleverly described it. When a woman, willfully falling into sin for the sake of luxury, as *Iris* does, is flung off and turned out into the world, crushed and penniless, at a moment's notice by a wealthy brute who has helped to lead her further on the road to hell, what is there left for her but the river—or worse?

The mere recital of the story of Pinero's latest can convey little or no notion of the enthralling manner in which he has written the play; nor of the always brilliant fashion in which he mercilessly satirizes the habits and customs of that section of society which, as in *The Second Mrs. Tanqueray*, *The Notorious Mrs. Elphinstone*, and *The Gay Lord Quex*, he has selected for his purpose. It is a section of society wherein the illicit relation of the senses is lightly regarded as a fashionable pastime, or is, at least, good-humoredly tolerated. In this section—which Pinero always contrives to reproduce with the fidelity of a photograph—the women are mostly vain and frivolous when they are not worse, and the men are mostly unprincipled and heartless. These people do not stand for all life, thank God; but they do form a part of it—in every nation. Whether it is worth while to write play after play around such worthless cattle, and whether, in writing such plays, it is worth while to be so "realistic" in certain episodes and episodes as Pinero generally is, is, of course, a debatable point. One thing, however, cannot be disputed, and that is the artistic intensity which Pinero always manifests in these so-called "problem" plays. For my part, knowing as I do both Pinero and his plays intimately, I always hold that there is another thing that he is to be credited with, and that is the non-preaching but none the less insistent enforcing of the moral that whatever a man sows that also shall he reap, especially in "sexual" matters. And in this, as in all cases, "man embraces woman," as the old time humorist remarked.

*Iris* Bellamy, one of the most artistically drawn characters ever seen on any stage, is, when the play opens, a young and beautiful widow, six and twenty years of age. Her late husband, who died soon after their marriage, has left her a pot of money, but only on condition that she does not marry again. If she does the whole of the money passes to some one else. The harsh terms of this will, which the husband really intended for the protection of his fascinating young widow from fortune-hunters, have eaten themselves into *Iris*'s brain. She sees them in every book; she reads them on all the walls; and even in the face of every man who comes near her, and she chafes accordingly. Up to a certain point one can sympathize with her regarding the venetian and apparently tyrannical restrictions of the aforementioned well-meant but none the less cruel will. *Iris* has by her gentle manners and her indolent charm fascinated several men, including Laurence Trenwith, a fine young fellow, who has been "plowed" in his army career, and is indeed a shining example of what the author calls "engaging, but impotent incapacity," adding observantly that "the failures in life are mostly masters of the minor talents." Among other male worshippers of *Iris* are Croker Harrington, a good-hearted Cayley-Drumlike sort of man, who would give his life to serve *Iris*, but whom she has somewhat peck-poked, because of his ugliness; and one Frederick Maldonado, an Anglo-Spanish-Jew financier, a financier being, according to Pinero, "a pawnbroker with imagination." Maldonado, who is a kind of a millionaire, has proposed marriage to *Iris*, but she, being passionately in love with the penniless young Trenwith, not only declines Maldonado's offer, but eventually does it in a rather insulting and mean-spirited manner. Maldonado, smothering his volcanic vengeance for time, hides his time, as many a melodramatic villain has done before him.

Anna, young Trenwith's mother, goes to London, and comes to say farewell to *Iris*. Presently she agrees to wait for him until he has made a certain sum, when she will marry him and let her money go. Very soon, however, she makes other arrangements, and after they have "sat up all night" faringwell she persuades him to postpone his ranching until further notice, and to follow her to a villa by the Lake of Como, whither she is about to proceed for "a change." The dazed and fascinated young fellow obeys her behest; and from one remark and another the author leaves no doubt as to the actual relations between the pair, although they are ostensibly lodging in different hotels. Certain of *Iris*'s women friends, who are also at Lake of Como, hint pretty plainly at what is the matter; one pointing out that *Iris* is going about with the face of a bride!

Presently, alarms and excursions set in. Newspapers and letters from England announce that *Iris*'s solicitor and trustee, Archibald Kane, has absconded. With him has gone all of *Iris*'s fortune; and, indeed, considerable cash belonging to several of her friends, including the ugly but faithful and lovable watching Croker Harrington. All that the lazy and luxury-loving *Iris* has left is £150 a year, and on this she vows to live. Young Trenwith, who, while loving *Iris* more passionately ever, has grown ashamed of the scandal bringing on her, repeats the offer of marriage which she has once or twice refused. *Iris* accepts him and again agrees to Trenwith at once arrange to start watching her, and has a hearty and-off- heartiest send-off being Malde-

nado, who has been lurking around pretending forgiveness of *Iris*, but really watching the opportunity for revenge, that he is sure will come. It does come. Hardly has Trenwith departed when Maldonado, expressing the deepest regret at *Iris*'s altered circumstances, insists upon leaving a blank cheque book with her in case she should need a little money to go on with. *Iris* refuses the cheque book, but later, finding it on the table when she's packing to leave, she throws it into her bag.

It is easy to see what so pampered, extravagant and weak a woman as *Iris* will do with that cheque book. Little by little she draws upon it, sometimes to settle some pressing matter of her own, sometimes to give a bit to some one in need. There is an end to everything, however, even to cheque books and ere long, *Iris* being in heavy debt to Maldonado's account—and not being desirous to work at anything—is compelled, as it were, to fall in with Maldonado's views, and to become his mistress instead of being, as she might have been, his wife, and the honest sharer of his vast wealth.

Maldonado sets *Iris* up again in gorgeous splendor, but after a time she begins to pine for Trenwith, at the same time, of course, dreading his return to fetch her at the time agreed upon. From this point the play becomes painful and terrible in the extreme. *Iris*'s repugnance to Maldonado increases apace. Per contra, her fascination of him has so grown that, feeling somewhat sorry for the trick he has played her, he even renews his offer to marry her. *Iris* treats him very coolly, however, and asks, among other things, that in future he send his name up when he comes and not enter with a latch key, so "giving her away" to the servants. Anxious to please, the somewhat softened bully drops his latch key into a convenient vase and departs awhile, promising to return anon to take her out to dinner and to the play.

At this point poor old Croker, lately reduced to becoming a club secretary, the ideal specimen of which, says the author, "should give the members every opportunity for grumbling, but no cause," comes to tell *Iris* that Trenwith has just arrived in London and is seeking her. After a most pathetic scene, Croker, who has gone to the dogs through his unceasing sorrow for the downfall of his "divinity," as he calls *Iris*, arranges to take a message from *Iris* to Trenwith, arranging a meeting between them. It so happens that Maldonado, suddenly returning, overhears this arrangement. Whereupon he secretly feels for his lately resigned latch key, so as to secretly return and catch the pair together.

Trenwith presently returns, his faithfulness and love for *Iris* even increased, and ready to take her back to his ranch as his wife. He is full of pity and sympathy for what he has believed to be her struggle with poverty in his absence, but he soon learns the bitter truth. It is a terrible scene, both standing dazed and hopeless, until after a long agonized speech, a splendid piece of writing, wherein *Iris* describes her gradual downfall, Trenwith, crushed to the earth, but only able to say from time to time: "I am sorry! I am sorry," departs out of *Iris*'s presence and out of her life.

There is a still more terrible scene before this play ends. It shows how the fierce Maldonado, who has let himself in and has overheard the conversation, emerges from his hiding place and furiously attacks the wretched *Iris*, whom he calls a "devil in marble," a "double-faced trait" and sundry other nice little names. He makes as though he would murder her, but being, as he usually boasts, a person of "prudence as well as passion," he suddenly pulls up, exclaiming: "It is such women as you, my dear, that put men in the felon's dock! What an escape I've had!" So gradually checking his Southern blooded lava-like rage, he simply compels the stricken *Iris* to pack up and be off. Presently the blanched, dazed and degraded woman passes silently out, and goes—whither?

Thus ends this play, a play which, despite certain little faults that might be named, is yet a great play. Yes, a play bearing the marks of genius. Whether *Iris* being so inexpressibly painful will pan out as a pecuniary success or no, its power and its brilliancy are undeniable.

I have left myself but little space to speak of the acting. I may just say, however, that your clever compatriots, Fay Davis, as *Iris*, acted splendidly, although just here and there she seemed to lack the physical strength for a character that would try the strength of a Dime or a Bernhardi. Of the rest of the players, and of certain discussions which have already arisen concerning *Iris*, I hope to speak in my next.

Next week we are likely to be busy. On Monday night there are three productions—namely, *The Sin of a Life*, adapted from Ouida's "Wanda," at the Princess; a comic-opera version of *The Lady of Lyons*, at the Coronet, Notting Hill, and *A Married Man*, at the Pavilion, Mile End. On Wednesday *A Chinese Honeycomb*, written by George Dance and set to music by Ivan Caryll, will be produced for the first time in London at the Strand. On Thursday we are promised a new "book" of *The Whirl of the Town*, at the Century—said book being by Hugh Morton, and some person mysteriously called "Another." Charles Wyndham was to have produced this week at his new theatre *The Mum and the Humming Bird*, by Isaac Henderson, of Chicago, but he has just postponed it till next Tuesday week. Lewis Waller is about to produce a new play, written by H. V. Ramond, and entitled *The Dredgell*.

GAWAIN.

## PARIS.

## Theatres Opening Rapidly—Sada Yacco's Portia—Rejane's Tour.

(Special Correspondence of The Mirror.)

PARIS, Sept. 28.

The season is on, as the lighted theatres and the crowds about them give evidence. The regular houses now open are the *Francs*, *Opera*, *Opera Comique*, *Ambigu*, *Athene*, *Chatelet*, *Cluny*, *Folies Dramatiques*, *Gaites*, *Nouveautés*, *Dejazet*, *Palais Royal*, *Porte St. Martin*, *Antoine*, *Chateaux d'Eau*, and *Theatre Sarah Bernhardt*. Still closed are the *Odeon*, *Bouffes*, *Gymnase*, *Renaissance*, *Variete*, and *Vaudeville*. All the music halls and circuses are also in full swing. It cannot be said that the season, thus far, has brought forth any plays or performances of much note, but it is in its apogee as yet and, except the subsidized theatres and the Antoine, the best playhouses are closed.

Antoine's opening bill was an excellent presentation of Hauptmann's *La Voiturier Henschel*, in which the star repeats his artistic work of last season in the title-role, and

the admirably drilled company gives adequate support.

Very interesting is the performance of *The Merchant of Venice* by Sada Yacco, Otto Kawakami and their Japanese company at the *Athenae*. Kawakami himself made the adaptation and has taken great liberties in putting Shakespeare's story in a Japanese environment. As in all of her work, Sada Yacco as Portia acts with the inspiration of genius. The intellectual quality that characterizes this dainty, queer little woman shines out in her every line and action. And the pity of it is that, while many in the audience recognize the worth of her efforts, there is a large majority who see fit to jest at her, principally because she speaks a foreign tongue. In a few days the company will produce *Othello*, translated, of course, by Kawakami.

The nasty in plays, it would seem, we are to have always with us. Such a play is *Bichette*, the farce by Fontanes and Velep, that reopened the *Palais Royal*. *Bichette* is a *Palais Royal* farce of the most pronounced type, which is another way of saying that it is coarse, vulgar, suggestive, silly, noisy and trashy. All such plays harp on the same theme, and in the plot of *Bichette* there is little that is original. The action centers about two couples, M. and Mme. Cotonnet and their neighbors, M. and Mme. Dutilleul. M. Cotonnet is puritanical in his morality and thinks his wife is like him in this regard, whereas she has pulled a thick layer of wool over his eyes and deceives him constantly. M. Dutilleul, on the contrary, is a very gay boy, while Madame Dutilleul pretends to be gay but is really faithful to her husband. It is easy to imagine what a French farce writer would do with these characters. Of course Cotonnet unwittingly becomes involved in all sorts of scrapes, and so does Madame Dutilleul. The real black sheep, M. Dutilleul and Madame Cotonnet, get off easily. But it all comes right in the end, any way. Before the end comes a lot of absurd situations, including a mock duel, have been sprung to the accompaniment of much broad dialogue. The audience laugh a good deal, but it is too bad that such things should be.

The Cluny's new play, *Le Fils Surnaturel*, had its name suggested probably by the revival of *Le Fils Naturel* at the *Francs*. It is an adaptation from the German by Maurice Vaucaire and M. Grenet-Dancourt, and is amusing in its way, though not a work of special merit. The acting was excellent and a good run is in prospect.

The *Porte Saint Martin*'s stage is again occupied by Quo Vadis, with Cora Laparcerie-Richepin as Lygia. The drawing qualities of the play are still good, as large crowds are in attendance every night.

The *Chimes of Normandy* are being sung at the *Gaites*, and *La Fille du Tambour Major* is the first bill at the *Chateaux d'Eau*, formerly *Repechages*. The *Dejazet* has started off with a revival of *Antonio Perez* at *Fils*.

After Sada Yacco and Otto Kawakami leave the *Athenae*, Jane Harding will give a series of performances there, after which *Four le Monde*, which was a success last season, will be revived.

Some of the details of Rejane's South American tour, that begins in June, may be worth reading. Rejane will visit Rio Janeiro, St. Paul, Montevideo and Buenos Ayres, giving sixteen performances in each city, for which she is to receive \$80,000, or \$1,250 a performance. The company will be engaged here and managed by Rejane's husband, M. Porel, of the *Vanderbilt*. The tour is under the management of *Vicomte Luis de Braga*, of Lisbon. Rejane will appear in a repertoire of fourteen plays, including all of her greatest successes, and possibly one or more of the new productions she will make this season.

T. S. R.

## BERLIN.

## Launching of the Season—New Plays and Revivals—Theatres in Roumania.

(Special Correspondence of The Mirror.)

BERLIN, Sept. 16.

We are well launched into the theatrical season, and though with few exceptions we have had no novelties of special interest, the theatres are doing good business. The Imperial Schauspiel has started out bravely with the classics, Shakespeare's *Macbeth* and Moliere's comedies heading the list. The *Deutsches* is doing modern plays with its unequalled cast, to which a most valuable member has been added—namely, Fräulein Irene Triech. Fräulein Triech played a short Berlin engagement at the *Deutsches* last spring, appearing as Nora in *A Doll's House*. This season she has scored a hit as Salome in Sudermann's *St. John the Baptist*, and Manager Brahms is preparing revivals of several plays that have not been given at this house since Agnes Sorma left it, and in which Fräulein Triech will play the principal roles.

Five months ago, when Björnstråne Björnson's latest drama appeared in book form, it was not difficult to predict that on the stage it would not be a success, and a few nights ago we were given the opportunity of seeing this prediction fulfilled. *Laboremus*, as it is called, is in three acts and six scenes, and during these three acts the author never has but two actors on the stage at any one time. As sure as a third person appears, one of the two is gotten off as speedily as possible. True, these exits are in every instance legitimate, but it has the effect of making the play wholly lacking in movement.

Lydia is a well-known pianist. She is engaged by Wisby to stay at his country place and play to his wife, who is dying of consumption, and who, for fear of contagion, has sent her daughter, Borgny, away from her. She believes in the healing power of music, and grows steadily better, until one day she, with her sensitive perception, sees that Lydia has won her husband's love—a fact that he himself scarcely yet realizes. Lydia, on the other hand, knows and uses her power to the utmost. "She wanted the wife out of the way. She robbed her of her strength little by little with her evil wishes, with her eyes, with her music. Even her music she used against her." The wife dies, and, at the beginning of the first act, we see Lydia and Wisby married, living in Paris. We see also that the memory of the dead wife is beginning to cast a shadow between them. In the second act we find Lydia planning to run away with Langfred, a young dreamer and composer, whom she has thoroughly bewitched. Dr. Kann, an uncle of Langfred and a good friend of Wisby, tells us much of Lydia's past which naturally Wisby does not know, but which he is already beginning to suspect. Borgny, who has been abroad for some years, arrives on the scene just at the right moment, she meets Langfred and "brings fresh air into the room." With the realization that she can hide her

guilt no longer, Lydia goes away. Borgny goes to her father, and Dr. Kann says to Langfred, "Now, you will be able to work." "Now? Oh, not for a long, long time!" "Of course, but then—so much better." On consideration, we see the play after all is a sort of parable only. Lydia, of the earth earthy—sin, and Borgny purity and womanliness. The idea, though perhaps the oldest on record, is always of interest if clothed in a fitting garb, but Björnson showed himself most lacking in every way, so that even his admirers, and he has deservedly many, must admit his failure.

Ein toller Geschäft, on the other hand, which we witnessed the following evening at the Thalia Theatre, met with a big success. The idea of this farce is taken from Mellicer and Halvry's *Tricouche et Cacolet*, which was given with great success some thirty years ago at the Wallner Theatre here. There is very little of *Tricouche et Cacolet* left in Ein toller Geschäft, however, for Max Kren and Schönfeld have transformed it into an up-to-date piece full of songs, dances, and scenic effects quite dashing. Guido Tiescher and beautiful Paola Wurm, in the two principal roles, or, rather I should say, the twenty principal roles, for they made about that number of changes, made the hits of the evening. Leonora Boje, Helmerding, and Junkermann were also excellent.

This happens to be a Grillparzer week. Agathe Baracca, from Vienna, began her Berlin engagement at the Berliner Theatre with *Hero and Leander*, followed by *Medea*, and the Imperial Schauspiel presented two evenings ago a most successful revival of *Woe to Him Who Lies*. Madame Baracca possesses everything that goes to make up a good actress, except feeling. She is tall, majestic, handsome, with a low, well modulated voice, and an exceptionally good elocution. She compels us to admire, but she has not the power to make us feel. Of the two plays, *Medea* was most suited to her personality. She was ably supported by Herr Siebert as Jason.

The aforementioned revival of *Woe to Him Who Lies* was one of the very best performances the Schauspiel has given us for many a day. The play which is one of the daintiest and most beautiful comedies ever written, was magnificently staged, and Rudolf Christians as Leon had a genuine success. Indeed, since the days of Josef Kains at the *Deutsches Theatre*, Berlin has had no one who could compare with him in this role. Fräulein Wachner as Erdita was less successful, especially in the first act. The remaining support, consisting of Mohenar as Count Kattwald, Arndt as Galomir, and Arthur Krause as the Bishop, were in every way satisfactory.

Speaking of revivals, Sudermann's *Magda* was given for the first time at the Schiller Theatre last week before a well filled, but not overenthusiastic, house. This lack of enthusiasm was not due to the play, which is always popular in Berlin, but to an indifferent presentation. The *Magda* of Gertrude Arnold was neither forceful nor refined, and Herr Lettinger's Clergyman was inferior. The best one in the cast was Max Patenz, who gave a faithful and convincing portrayal of the father.

Another one of Sudermann's plays, *Johannesfuor*, was given last week at the *Leasing*, with a new cast. Laura Heuser, who played the Marikhe, is comparatively new to Berlin, and is a young woman of decided talent. Herr von Winterstein, for several years past a member of the *Deutsches Theatre*, made a most favorable impression as Georg.

Manager Julius Türck opened his new theatre at Mannheim last week. The house has been christened *Modernes Theatre*, and the play chosen for the first performance was Gerhart Hauptmann's *The Weavers*. The public and press were most hearty in their praise.

The King and Queen of Roumania have begun a most praiseworthy work. In every province in the kingdom a theatre is to be erected, giving the peasants the opportunity of seeing a good play at least twice a week. The first theatre will be erected and conducted at the expense of the Crown. The other theatres, which will be used principally for traveling companies, will be maintained partly by the Crown and partly by private subscription.

## NOTES OF NEW THEATRES.

The *Chateaux Theatre*, *Shakespeare*, *Qu.*, opened Sept. 27 with *Lewis Morris* in *Parasit*.

The *New Criterion Theatre*, at Bridgman, N. J., will be completed Oct. 10 and will contain about 1,000 seats. The theatre, the entire cost has been about \$40,000. The seating capacity is 1,100, with orchestra, family circle and gallery. Broad walk and electricity maintained throughout. Two star dressing-rooms are on the stage, and there are two more under the stage. The stage will be able to take care of any production, being 75 feet wide, 35 feet deep, height to ceiling 60 feet, between fly grids 45 feet, height to fly grids 22 feet.

A contract has been awarded James O'Loughlin, of Hartford, Conn., for the building of a new theatre at South Framingham, Mass. John W. Gorman, of Boston, is to be the owner. Work will commence at once and it is hoped to have the theatre completed by the first of the year. The house will cost \$25,000, and will be modern in every particular. The floor of the auditorium will be so constructed that it can be turned into a ballroom with little inconvenience. It is to have a balcony and gallery, and the stage dimensions will be as follows: Width, wall to wall, 55 feet; depth, from footlights, 35 feet; width between grids, 45 feet; height to ceiling left, 32 feet; ceiling opening, 24 feet; to fly gallery, 35 feet.

Brennan and Delcher, managers of Charles R. Hanford, have arranged with the management of the new Opera House in Kane, Pa., to open that theatre on Friday, Oct. 11 with *The Taming of the Shrew* in which Mr. Hanford will be seen as Petruchio, and Helen Grantley as Katherine.

## Married.

DEYO-SNYDER.—George W. Deyo and Mattie A. Snyder, in Jersey City, N. J., Oct. 1.  
SHERIDAN-SLAUGHTER.—Frank Sheridan and Marjorie Slaughter, in this city, Oct. 1.  
STEVENS-ROBINSON.—Marrie R. Stevens and Carolyn Robinson, in Cincinnati, O., Sept. 28.  
TELLEFORD-WAKEFIELD.—Frank G. Telleford and Grace Dore Wakefield, in Buffalo, N. Y., Sept. 20.  
VAN-ONNELL.—Billy B. Van and Nellie O'Neill in Buffalo, N. Y., on Sept. 28.  
WILSON-DREW.—Ezra Wilson and Essie Drew, at Albany, N. Y., on Oct. 8.

## Died.

BAIRDWIN.—A. G. Bairdwin (Albert Bairdwin Grayley), at Carey, Pa., Oct. 1, of pleurisy, aged 38 years.  
BERRILL-NICHOLS.—Mary L. Berrill-Nichols, at Weston, Conn., Oct. 8.  
GANNON.—John Gannon, in Cleveland, O., on Oct. 1.  
MOORE.—William Philip Moore ("Yankee Moore"), in Baltimore, Md., Sept. 28, and 48 years.  
PHELPS.—Adie Diggins Phelps, in Chicago, Oct. 2, of pneumonia.  
POWER.—Walter Power, at Belleville, Canada, Oct. 2, aged 4 years.  
SHIMMERMAN.—Mrs. J. Fred Shimmerman, in Philadelphia, Oct. 1, of appendicitis.

Will M. Crimmins, Calhoun Swan in Tennessee's *Pardner*.

Calhoun Swan in Tennessee's *Pardner*.

Calhoun Swan in Tennessee's *Pardner*. What?

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## DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

**DRAMATIC COMPANIES.**

[illegible]

DE WOLFE, ELSIE (Geo. W. Lederer, mgr.): Washington, D. C., Oct. 14-19.  
DON'T TELL MY WIFE (Harry Young, mgr.): Milan, Mich., & So. Bend, Ind., & Kalamazoo 10, Kokomo 12.  
DOWN ON THE FARM: Maynard, Mass., Oct. & Ipswich 3, Newburyport 10, Papperville 11, Marshfield 12.  
DOWN AND UP (Hickman Bros., mgrs.): Haverstraw, N. Y., Oct. & Matthews & Peekskill 10, Rondout 11, 12, Catskill 14.  
DREW, JOHN (Chas. Frohman, mgr.): New York city Sept. 12.  
EAGLE LYNNE (Agnes Burroughs): New York city Oct. 7-12.  
EIGHT BELLS (W. E. Flack, mgr.): Waterbury, Conn., Oct. 8.  
EMMETT, ELLIE (Frank Bayner, mgr.): Taylorville, Ill., Oct. & Charleston 9, Paris 10, Cawderville, Ind., 11, Davville, Ill., 12, Two Harts, Ind., 14, Bloomington 15, Bedford 16, Seymour 17, Columbus 18, Cambridge City 19.  
FAVORSHAM, VERA (Chas. Frohman, mgr.): New York city & 20-indelites.  
FINNIGAN'S BALL (Western): Olio-Mack, mgr.: Indiana, Pa., Oct. & Letrobs & Greenburg 10, Oshkosh 11, Uniontown 12, Brownsville 14, Dayton 15, Mountgale 16, Vandergriff 17, Butler 18, Richmond 19.  
FINNIGAN'S BALL (Western): Olio-Mack, mgr.: Denning, N. M., Oct. & Albuquerque 9, Las Vegas 10, Baton 11, Trinidad, Ind., 12, Chicago 14, Chicago, Wyo., 15, Ft. Collins, Col., 16, Boulder 17, Elkhart 18, 19.  
FINKE, MRS.: Manhattan Theatre, New York, Sept. 24-indelites.  
FOR HER SAKE (E. J. Carpenter, mgr.): Elmfield, D. C., & Le Mars, Ia., 9, Norfolk, Ne., 10, Central City 11, Grand Island 12, Hastings 13, Fairbury 15, Marysville, Kan., 16, Belleville 17, Washington 18, Clay Center 19, Manhattan 20, Junction City 22, Salina 23, McPherson 24, Grand Island 25.  
FOR LOVE'S SAKE (Mabel and Ethel Strickland): Muskegon, Mich., Oct. 10, Grand Haven 11, Cadillac 12, Tawas City 14, Ludington 15, Cadillac 16, Lake 18, E. Jordan 17, Port Huron 18, Chicago 19, VOLT, GENE (Frank Abbott, mgr.): Chicago 10, Oct. 7-12, Indianapolis, Ind., 14, 15.  
FROM SCOTLAND YARD (L. J. Rodriguez, mgr.): Dayton, O., Oct. 7-9, Columbus 10-12, Pittsburg, Pa., 14-15, Toledo, O., 21-23, Grand Rapids, Mich., 24.  
GOLDEN, RICHARD (Old Jack Frosty): Wm. Hays Rudolph, mgr.: Cincinnati, O., Oct. 7-12, Columbus 14, 15, Bucyrus 16, Marion, Ind., 17, 18, Kokomo 19, Milwaukee 20.  
GOTHARD, E. (E. M. Gotthold, mgr.): Chicago, Ill., & Y. Sept. 19-indelites.  
GREENWALL STOCK (Greenwall Theatrical Circuit Co., mgrs.): New York city Aug. 21-indelites.  
HACKETT, JAS. R. (E. L. Giese, mgr.): New York city 10.  
HAFORD, CHAR. R. (Delcher and Herman, mgrs.): Lancaster, Pa., Oct. 10, Kane 11, Danville 12, Bridgeton, N. J., 14, Newport News, Va., 15, Norfolk 17, Richmond 18, 19, Greenburg 20, Frederick, N. C., 21, Raleigh 22, Greensboro 24, Charlotte 25, New York city 26.  
HANE HANSON (Geo. T. McAlpin, mgr.): Elyria, O., D. C., & Dayton, Minn., & Worthington 10, Addison 11, Lawrence 12, Orem 13, Chicago 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, Dodge 13, Waterloo City 15.  
HAPPY BOOZANG (Geo Hill, mgr.): Troy, N. Y., Oct. 7-9, Albany 10-12, Rochester 14-15.  
HELLO, BILL (Willie H. Goodrich, mgr.): Lorain, O., Oct. 10, Erie 11, Erie 12, Erie 13, Erie 14, Erie 15, Erie 16, Erie 17, Erie 18, Erie 19, Erie 20, Erie 21, Erie 22, Erie 23, Erie 24, Erie 25, Erie 26, Erie 27, Erie 28, Erie 29, Erie 30, Erie 31, Erie 32, Erie 33, Erie 34, Erie 35, Erie 36, Erie 37, Erie 38, Erie 39, Erie 40, Erie 41, Erie 42, Erie 43, Erie 44, Erie 45, Erie 46, Erie 47, Erie 48, Erie 49, Erie 50, Erie 51, Erie 52, Erie 53, Erie 54, Erie 55, Erie 56, Erie 57, Erie 58, Erie 59, Erie 60, Erie 61, Erie 62, Erie 63, Erie 64, Erie 65, Erie 66, Erie 67, Erie 68, Erie 69, Erie 70, Erie 71, Erie 72, Erie 73, Erie 74, Erie 75, Erie 76, Erie 77, Erie 78, Erie 79, Erie 80, Erie 81, Erie 82, Erie 83, Erie 84, Erie 85, Erie 86, Erie 87, Erie 88, Erie 89, Erie 90, Erie 91, Erie 92, Erie 93, Erie 94, Erie 95, Erie 96, Erie 97, Erie 98, Erie 99, Erie 100.  
HOLLAND, MILDRED (Edw. C. White, mgr.): Watford, Ont., & E. 12, New London, Conn., 12, Morwick 14, Putnam 15, Woonsocket, R. I., 16, Trenton 17, Madison 18, New Bedford 19.  
HOME, SWEET HOME (L. Lawrence Weber and Co., mgrs.): Rochester, N. Y., Oct. 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 32-33, 34-35, 36-37, 38-39, 40-41, 42-43, 44-45, 46-47, 48-49, 50-51, 52-53, 54-55, 56-57, 58-59, 60-61, 62-63, 64-65, 66-67, 68-69, 70-71, 72-73, 74-75, 76-77, 78-79, 80-81, 82-83, 84-85, 86-87, 88-89, 90-91, 92-93, 94-95, 96-97, 98-99, 100-101, 102-103, 104-105, 106-107, 108-109, 110-111, 112-113, 114-115, 116-117, 118-119, 120-121, 122-123, 124-125, 126-127, 128-129, 130-131, 132-133, 134-135, 136-137, 138-139, 140-141, 142-143, 144-145, 146-147, 148-149, 150-151, 152-153, 154-155, 156-157, 158-159, 160-161, 162-163, 164-165, 166-167, 168-169, 170-171, 172-173, 174-175, 176-177, 178-179, 180-181, 182-183, 184-185, 186-187, 188-189, 190-191, 192-193, 194-195, 196-197, 198-199, 200-201, 202-203, 204-205, 206-207, 208-209, 210-211, 212-213, 214-215, 216-217, 218-219, 220-221, 222-223, 224-225, 226-227, 228-229, 230-231, 232-233, 234-235, 236-237, 238-239, 240-241, 242-243, 244-245, 246-247, 248-249, 250-251, 252-253, 254-255, 256-257, 258-259, 260-261, 262-263, 264-265, 266-267, 268-269, 270-271, 272-273, 274-275, 276-277, 278-279, 280-281, 282-283, 284-285, 286-287, 288-289, 290-291, 292-293, 294-295, 296-297, 298-299, 300-301, 302-303, 304-305, 306-307, 308-309, 310-311, 312-313, 314-315, 316-317, 318-319, 320-321, 322-323, 324-325, 326-327, 328-329, 330-331, 332-333, 334-335, 336-337, 338-339, 340-341, 342-343, 344-345, 346-347, 348-349, 350-351, 352-353, 354-355, 356-357, 358-359, 360-361, 362-363, 364-365, 366-367, 368-369, 370-371, 372-373, 374-375, 376-377, 378-379, 380-381, 382-383, 384-385, 386-387, 388-389, 390-391, 392-393, 394-395, 396-397, 398-399, 400-401, 402-403, 404-405, 406-407, 408-409, 410-411, 412-413, 414-415, 416-417, 418-419, 420-421, 422-423, 424-425, 426-427, 428-429, 430-431, 432-433, 434-435, 436-437, 438-439, 440-441, 442-443, 444-445, 446-447, 448-449, 450-451, 452-453, 454-455, 456-457, 458-459, 460-461, 462-463, 464-465, 466-467, 468-469, 470-471, 472-473, 474-475, 476-477, 478-479, 480-481, 482-483, 484-485, 486-487, 488-489, 490-491, 492-493, 494-495, 496-497, 498-499, 500-501, 502-503, 504-505, 506-507, 508-509, 510-511, 512-513, 514

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[ESTABLISHED JAN. 4, 1879.]

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1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

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The Dramatic Mirror is sold in London at Pall Mall American Exchange, Curzon St., Regent St.; Anglo-American Exchange, 5 Northumberland Ave., Trafalgar Sq. In Paris, at Revue's, 11 Avenue de l'Opera. In Liverpool, at Latham's, 25 Lime St. In Sydney, Australia, Smith & Co., Moore St. The Trade supplied by all News Companies.

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NEW YORK - - - OCTOBER 12, 1901.

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## SPECULATION IN TICKETS.

There is not a newspaper in New York that in any way favors the speculators in theatre tickets, and several of the newspapers have at times inveighed against that gentry. Perfunctory and spasmodic attacks upon the speculators, however, never have seriously affected them or their business. The *Herald* recently started a crusade against the evil and has so vigorously waged it that at last there seems to be some ground for hope that speculation may be reformed if not abolished.

Honest effort on the part of managers in the past has been effectual against the speculators. The managers that have abolished speculation in tickets about their theatres have had no easy task, but persistent fighting in every honest case of opposition to them has been successful. And honest and persistent effort against them by managers will succeed now, in spite of the fact that speculators, while their business ethically is illegal, enjoy a quasi-protection from one of the municipal laws under which they "do business." Politics of several sorts is responsible for strange things.

The ticket speculators might have laughed in their sleeves even at the earnest crusade of the *Herald* had not that crusade, backed as it has proved to be by public sentiment, frightened certain managers whom the public believes—and perhaps the *Herald* believes—to have been implicated in the business with the speculators. An honest and what promises to be a successful attack upon the business of the speculators as it is conducted by speculators alone at a theatre recently opened under new management served to call attention the more directly to the business of the speculators as it is conducted with "silent partners," whose silence has been most significantly broken, and there is a scurrying among managers that fear the consequences to escape something more injurious than mere suspicion.

While the manager opposed to ticket speculation may, by one device or another, free his premises from the nuisance, there is too much risk in the present city ordinance governing the conduct of speculators to let it stand as it is. It is so phrased that the collusive manager may hide behind its provisions and plead inability to stop the operations of speculators while he may profit by that business at the expense of the public. In other words, the present ordinance is unjust to theatre managers who are opposed to speculation, making it necessary for such managers to employ great ingenuity and exert a constant vigilance in order to overcome the devices of the specu-

lators, while it affords a loophole through which the dishonest manager may in ordinary cases escape public responsibility. There is not at the moment much opportunity for the managers involved in the particular case that has stirred up the *Herald* to escape through that loophole. That case is too flagrant for any such evasion. Hence the sounds of repentance, hollow though that repentance may be, and the amusing decision to stop the work of the speculators "on and after" a date that permitted the doing of certain things in the meantime.

There is but one thing to do in the interests of honest theatre management and in justice to the public, and that thing the *Herald* can accomplish alone, although in aid of it every other newspaper in New York ought to labor unselfishly. Theatre ticket speculation ought to be abolished in this city by specific enactment of the local law makers. Of course, a new ordinance that would do this would be fought by various sinister forces, but if any great and influential newspaper should contend for such an end that end would be achieved. If this cannot for any reason be accomplished, let the press of the State get at the subject and enforce the passage of a State law that shall be operative against ticket speculators in every city. Pot house politicians might talk themselves redder in the face against such a thing as "opposed to local self government," but there are few persons who in the present circumstances on occasion are robbed by the highwaymen that infest certain theatres that would take much stock in that sort of politics.

## IGNORANT VILIFIERS.

THE MIRROR has more than once paid its respects to persons—usually persons by courtesy called "evangelists"—that in the course of exhortation have laid stress on the alleged fact that they formerly were actors. Such persons, as a rule, have vilified the stage outrageously, and by their very words have shown that they were as ill fitted to preach as probably they were ill fitted to act. Commenting on a like verbal outbreak by an exhorter who recently, at Ocean Grove, "confessed that he had been a drunkard, a gambler and an actor," the *Bangor, Maine, News* had something to say worth reprinting:

The stage is not recruiting itself from drunkards and law-breakers. It must have people who are personally presentable, who are able to memorize their parts, and strong enough of intellect to think out suitable business for a character. A drunkard cannot look or act like a respectable or responsible person. An habitué of gambling dens, race tracks, saloons and places of evil resort cannot even a refined or agreeable person, and the range of his parts, therefore, must be limited. The people of to-day would not put up with the grossness that characterized some of the old school actors that so much is said about. That they succeeded was in spite of their faults, and not because of them. Nor must it be supposed that because they were actors they were as a class disposed to feint. The association of the stage with vice has been a favorite theme of innocent persons, who know nothing of either stage or vice, except what they read, and who had read nothing modern or authoritative on the subject. There was a time when actors were vagabonds, and so named by law. (That was when "clergymen" were rated with kitchen servants and all "surgons" were barbers.) In truth, they were required by their business to roam from town to town, giving shows in carts and shelters. The odium of that period appears to have extended down to our own day. Otherwise, how is it possible to charge upon the stage the vices of savagery and have those charges believed? Nobody accuses plumbers of being an unduly wicked class, except in the matter of bills and time and helpers and supplies, yet there was a day when the tinker, who is the ancestor of the plumber, was a type of wickedness and was feared in the country as hoboes are feared to-day. The monk of the middle ages was a good deal of a scoundrel—that is, the monk of certain orders. He was a humorous scamp, unwashed, overfed, not infrequently intoxicated. But nobody abuses the monks to-day. All society is cleaner and more moral than it was, and to perpetuate traditions that declare the reverse is almost immoral in itself. The actor who mixed the fact of his acting with the facts of his gambling and his drinking may have reason to regret his association with the stage because he felt that he was not an adornment to it, but he did not deceive any one into the belief that one has to be wicked in order to act. The stage is just about as wicked as a newspaper office and an iron foundry and a farm. It has temptations peculiar to itself, it is disturbed by jealousy and envy, but its inherent sinfulness is a fallacy that repetition has made tiresome.

This is in exact line with much that this journal has urged on the subject. The ignorant, bigoted, and essentially worthless, as far as good influence goes among persons associated with the church, are the only ones that talk violently and falsely against the theatre, who to-day numbers the very best and most influential of churchmen among its friends and admirers as to those things in it that are admirable, and those things are many.

## BOOKS REVIEWED.

**RICHARD CROKER.** By Alfred Henry Lewis. Published by the Life Publishing Company, New York.  
Alfred Henry Lewis, novelist, newspaper man and editor, has in his history of Richard Croker accomplished the most splendid piece of "press work" that has been known in history—critical or national. While more modest press agents have employed their energies and brains in devising romances about player folk and have begged dramatic editors to print them in penny newspapers, Mr. Lewis has calmly written a book of nearly four hundred pages, equally romantic and has laid it out with all the dignity of cloth covers, rough edges, a dedication, "author's argument," and sixteen full-page illustrations.

The only important difference between Mr. Lewis' work and that of the enthusiastic theatrical press agent is that in his biography of Richard Croker Mr. Lewis has a great deal to say about Mr. Lewis. He gives very fully the opinions of Mr. Lewis upon everything from the ancient classics in literature to prize-fighting.

Here and there in the pages of the book appear alleged facts about Mr. Croker and his career. Most citizens of New York know enough of Croker's life not to believe in them—"facts," nor to be blinded even temporarily, by Mr. Lewis' eloquence in setting them forth. As an historical work this life of Croker is valuable but dangerous—dangerous because posterity may put some faith in it. As a bit of "press work" it is superb.

**FAMOUS ACTORS OF THE DAY AND FAMOUS ACTRESS OF THE DAY (2 Vols.).** Second Series. By Lewis C. Strang. Published by L. C. Page and Co., Boston.  
The second series of Lewis C. Strang's biographies of famous American actors and actresses, just published, carries forward the author's plan of keeping a record of the prominent actors of the contemporary stage in a dignified fashion and in a lasting form. The present volumes are devoted to those players who between the Autumn of 1899 and the Spring of 1901 achieved particular distinction on the American stage. Mr. Strang in this second series adds to the biographical sketches brief critical estimates of the players under discussion; which estimates are interestingly written and are uniformly just and fair.

The players that are written of in "Famous Actors of the Day in America" are E. H. Sothern, John Drew, M. C. Goodwin, John B. Mason, Fritz Williams, William Gillette, Edwin Arden, Richard Mansfield, William Faversham, Stuart Robinson, James O'Neill, James A. Hearn, Maclyn Arbuckle, John Hare, William H. Crane, Henry Miller, John Blair, Henry Jewett, Edward A. Willard, Louis Mann, and Charles J. Richmond. Full page portraits are given of the actors and actresses of them in their most noted impersonations.

In the volume of "Famous Actresses" appear Julia Marlowe, Henrietta Crosman, Mary Shaw, Maude Adams, Amelia Bingham, Ida Conquest, Phoebe Davis, Mrs. Fiske, Hilda Spong, Annie Russell, Valerie Bergere, Mary Mansfield, Mrs. Leslie Carter, Anna Held, Sarah Cowell Le Moyne, Mary Sanders, Ada Nahon, Elizabeth Tyne, Grace George, Margaret Anglin, Viola Allen, and Maxine Elliott. This volume is likewise profusely illustrated.

## NOTE.

Dick and Fitzgerald have just published five new plays in their paper covered series. They are *The Other One*, a farce-comedy in one act by Charles Townsend; *Maidens Ah! Periera*, a comedy in three acts by Evelyn Stimes; *Jezebel*, or *The Witch of Bonder*, a comedy in three acts by H. Elliott McElroy; *Scynde Thompson's Daughter*, a drama in five acts by Arthur L. Russell; and *Edwards the Spy*, also a five-act drama by the last named author.

## A NEW SHAKESPEAREAN MAGAZINE.

The first number of *New Shakespearean*, a "Twentieth Century review of Shakespearean and dramatic study," has just been issued by the Shakespeare Press, of Westfield, N. J. The magazine, which will be issued quarterly, is conducted by the Shakespeare Society of New York. The price is 75 cents a copy or \$2.50 for yearly subscription.

Coming from so dignified and notable a source as the Shakespeare Society, the *New Shakespearean* is, of course, scholarly in tone, dignified in purpose and artistic in form. Unfortunately, the first number was, it appears, hurriedly sent through the press, and in consequence its pages contain many typographical errors. The editors acknowledge these shortcomings and promise that the succeeding issues shall be editorially and typographically perfect.

The number contains a review of Hamilton W. Mabie's "William Shakespeare: Poet, Dramatist and Man," which review is well calculated to either arouse Mr. Mabie to most violent anger or to make him hide his head in abject humiliation. The writer says: "Really there is no actual harm in this sort of stuff that Mr. Mabie writes—not in the leastful of it. But it ought to worry us to think that a possible posterity might be taught to believe that it was the sort of thing that we of the United States in the twentieth century not only tolerated but admired!"

The reviewer prints, in deadly parallel columns, extracts from Mr. Mabie's book and extracts from the works of several of the most noted Shakespearean scholars. The conclusion to be drawn is decidedly not to Mr. Mabie's advantage. "The utmost that can be said of this book," writes the reviewer, "is, we fear, that some things in it are not worse than some others." There is another scathing criticism of William H. Fleming's "How to Study Shakespeare."

Other articles in the number, all of which will prove of deep interest to the Shakespearean student, are, "A Four Text Hamlet," illustrated with four fac-similes of early title pages; "The Cataloguing of First Folios from an American Point of View," "A List of One Used Words in the Plays," and "Marginalia"—a series of paragraphs upon interesting matters.

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## QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, important or trivial queries. No private addresses furnished. Letters addressed to members of the profession of the Mirror will be forwarded.]

G. E. M., Ithaca: Gerald du Maurier is the author of *A Royal Rival*.

V., Mobile, Ala.: William Farnum is playing the title-role of *Ben Hur* this season.

A. N., Philadelphia: Jefferson De Angella was not in the cast of *Brian Boru*.

H. L. A., St. Louis: You might get a position as super by applying to the stage-managers of some of the St. Louis theatres.

H. M., New York city: Ralph Stuart has been engaged by W. A. Brady for Grace George's company.

Esquimaux, Hotel Champlain, N. Y.: Henry J. Montague was leading man of Lester Wallack's Stock company.

Y. M., New York: The name August H. Harwig does not appear in the company roster for this season. A letter addressed to him in care of Tux Mazon will, if not called for, be forwarded.

C. H. D., Pittsburg: Charles B. Harford's reminiscences of Edwin Booth are to be published in a leading magazine, the name of which will be announced later.

C. L. S., Buffalo: 1. Under Two Flags is a play for a woman star. 2. Consult the play agents whose advertisements appear in *THE MIRROR*.

G. C. T., Chicago: Sweet Nell of Old Drury was first produced in Buffalo, N. Y., Nov. 24, 1900. *Mistress Nell* was first produced in Denver, Col., June 3, 1900.

H. E. B., Chickasha, I. T.: Write to the Association of Bill Posters and Distributors of the United States and Canada, St. James' Building, Twenty-sixth Street and Broadway, New York city.

J. F. Jr., Memphis, Tenn.: The play agents will undertake to market slight vaudeville sketches, but it was wiser to submit the manuscripts directly to such performers as may appear to be fitted to the particular parts.

D. A., Milford, Mass.: 1. Mabel Tallaferra is in a boarding school at present. 2. Georgia Wollen first acted professionally with a Western dramatic company. Subsequently she played in *By White Outwitted*, *Other People's Money*, and *The Passport*. For several years past she has devoted herself to stock work, having appeared with companies in Philadelphia, Washington, San Francisco and other Pacific Coast cities and at the Murray Hill and American theatres in New York.

A. V. G., New Orleans: The duties of the advance agent of a theatrical company are to travel about ten days ahead of his company and make all arrangements for its appearance in the various places on its route. These arrangements include the placing of press and advertising matter, the securing of baggage transportation and hotel accommodations for the company, the furnishing of property and scene plots to the local management, and the delivery of billing matter to the bill-poster.

Dodo, Chicago: The term "legitimate" as applied to the drama meant originally only the classic and standard plays. In present-day usage it signifies any play that is neither opera nor vaudeville. "Vaudeville" is taken to mean any entertainment consisting of distinct offerings of a varied nature and each complete in itself. The one-act plays that are so frequently presented at the vaudeville theatres, and the specialties introduced in legitimate plays, make the line of distinction between the two forms of entertainment very vague.

E. E. P., Brooklyn: 1. The cast of *When Knighthood Was in Flower*, produced at the Criterion Theatre, Jan. 14, 1901, was: Henry VIII., Charles Harbury; Francis d'Angouleme, Wilfrid North; Thomas Wolsey, Vernon Cargue; Duke of Buckingham, David Torrence; Duke of Longueville, E. W. Morris; Charles Brandon, Bruce Rae; Sir Edwin Catesby, Donald McLaren; Master Cavendish, Frederic Burt; Sir Adam Jackson, Wilfrid North; Will Sommers, Frank Reicher; Captain Bradhurst, C. F. Gibney; Host, Frederic Leslie; Servant, William Charles; an Adventurer, J. J. Elvira; Queen Catherine, Annie Clarke; Lady Jane Bolingbroke, Norah Lamson; Anne Boleyn, Claire Kulp; Mrs. Jane Seymour, Ellen Rowland. 2. The principal members of Miss Marlowe's company this season are Charlotte Crane, Frances King, Annie Clarke, Kitty Wilson, Geraldine Valentin, Bruce McLaren, Charles Harbury, C. F. Gibney, Wilfrid North, Frank Reicher, Algonquin Tassin, Frederic Burt, William Charles, Sidney Toler, and George S. Christie.

S. A. B., Newark, N. J.: 1. Una Abell Brinker played *Flavia* in *The Prisoner of Zenda* during the season of 1901-02. 2. The original cast of *The Masquerade*, produced at the Empire Theatre, New York, Dec. 3, 1894, was: David Ramon, Henry Miller; Sir Brice Shene, William Faversham; Montague Lushington, J. E. Dodson; Eddie Ramon, Joseph Humphreys; Lord Cranford, Guida Marbury; Hon. Percy Blanchflower, Robert Edson; Sir Winchester Wills, M. D., W. H. Crompton; George Copeland, R. Wood; Fancourt, James Lee Finney; Carter, Charles Crosby; Randall, J. B. Hollis; Rodney, Edgar Norton; Harland, J. F. Roberts; Jimmy Stokes, William Thompson; Brinkley, E. Y. Backus; Thomson, James Whitman; Servant, Harry Damon; Duclie Landonie, Viola Allen; Helen Landonie, Alice Fisher; Charley Walsgrave, Elsie de Wolfe; Lady Charles Reinsdale, Ida Conquest; Lady Cranford, Genevieve Reynolds. 3. *The Fatal Card* was produced at Wallack's Theatre Dec. 31, 1894, with this cast: Gerald Austin, E. J. Radcliffe; George Forrester, W. H. Thomson; Jim Dixon, W. J. Ferguson; Harry Burgess, E. A. Roberts; Terence O'Flynn, J. A. Barrows; E. K. Austin, J. H. Stoddart; Harry Curtis, H. A. Moray; Gully Smith, John Benson; Hiram Webster, Ernest King; Cyrus Waddock, E. W. Lawlor; Margaret Marnable, Amy Busby; Mercedes, Adrienne Delrolles; Cecile Austin, Agnes Miller; Penelope Austin, May Robson; Kate, Georgia Bushy.

## THE PLAYERS' CHRONOLOGY.

October.

- Debut of Kate Fisher at Chambers Street Theatre, New York, 1882.
- Miss Jane produced at Fourteenth Street Theatre, New York, 1880.
- Birth of Kate Bateman in Baltimore, 1862.
- American debut of Madame Foubert at the Walnut Street Theatre, Philadelphia, 1858.
- Birth of Mrs. Charles M. Walnut (Isabella Nicholson) in New York, 1847.
- Debut of James S. Brown at Drury Lane, London, 1833.
- Death of J. K. Altamus in Chicago, Ill., 1854.
- Birth of Mary Gannon, 1833.
- Death of George Money in Albany, N. Y., 1849.
- Birth of Françoise Sorey at Dordan, France, 1833.
- American debut of Charles W. Cuddock at the Broadway Theatre, New York, 1848.
- American debut of Fanny Jancouck at the Academy of Music, New York, 1847.
- Death of Maurice Strakos in Paris, 1847.
- Drury Lane's fourth opening, after second fire, 1813.
- Death of Thomas Whitton at Hartford, England, 1807.
- Debut of Agnes Ethel as Camille, 1808.
- Debut of Frances Anne Kemble as Juliet at Covent Garden, 1809.
- Birth of Harriet Henry Lamb Kelsey, 1805.
- Marriage of James H. Mads and Lucille Western in St. Louis, 1809.
- Death of Curtis Turner at Danville, N. Y., 1807.

## THE USHER.



Mr. Wright, who some time ago called attention to the poster English used by Mr. La Shelle in the printing of J. H. Stoddard, and whose communication brought forth a reply from Mr. La Shelle that was published in this column, makes the following addition to the discussion:

I am a poor man living humbly in the fear of God, accepting some things as I see them, rejecting others, believing in the beautiful, reserving the right to criticize men and things, feeling that this is my duty and my privilege, if I do so without malice and without acrimony. If I see a brute belaboring a poor beast of burden in the street, I expostulate with him, and if I hear a man mangling my mother tongue, I offer as vigorous a protest.

I wrote a few weeks ago a few lines of kindly criticism to *The Mirror* concerning the absurd use of English in a poster I saw in Saratoga, announcing the tour of J. H. Stoddard. The rejoinder of Kirke La Shelle is surprising, as, stripped of a peculiar attempt at satire or humor, it accuses me of having garbled the phraseology of the poster. I can scarcely appreciate the humor of this if it, too, is a joke, and to preserve evidence of my good faith in my original observations I have had a Broadway photographer take an exposure from one of these posters which Mr. La Shelle states do not exist. The poster is complete and is an exact duplicate of the one I saw at Saratoga. As I have stated, I am a poor man, but to make this interesting I will donate the sum of \$1,000 to found a retreat for decayed press agents or to the Actors' Fund of America if Kirke La Shelle can point out to *The Mirror* any reference to the Bonnie Brier Bush in this poster, in which he introduces J. H. Stoddard. The boards now teem with the amended poster to which Mr. La Shelle in his communication referred.

I am not a reformer, but I once reproved a man for carrying food to his mouth with his knife. Aside from the shock to the ethical nature this practice involved, there was the physical danger sharp cutlery might occasion. It was like asking him to keep out of a draft. He saw it otherwise, however, and struck me. It caused me humiliation and anger at the time, but as he ate no more in that way I felt myself amply compensated. On another occasion I lost the friendship of an excellent person who continually said "I seen" and "I done," through advising against it; but as he ultimately mended his language I thought society a little better off because of the incident. And so in view of these amended posters, I believe I can endure Mr. Kirke La Shelle's startlingly original pun upon my name (who could have suggested it?) and his biting reference to my mental deficiencies.

Yours truly,  
W. H. WRIGHT.

New York, Oct. 31, 1901.

A copy of the photograph to which Mr. Wright refers is enclosed with his letter. It conforms precisely in phraseology to the description originally given by Mr. Wright, and it contains no reference to The Bonnie Brier Bush, thus bearing out Mr. Wright's assertion.

Surprise is expressed at the diminution of the late Henry C. Miner's fortune, as shown by its final appraisal, from the figures that were originally supposed to represent his wealth. When Mr. Miner died it was believed that he had left property of the value of half a million dollars. It now is disclosed that the settlement of the estate will reduce it to one-fifth of that sum.

The *Herald* deserves the thanks of all playgoers for its war upon the speculators that infest several of the theatres along Broadway and its exposé of the rotten system has alarmed some of the managers. They are showing signs of repentance and are making golden promises to put a stop to the nuisance in the future.

The Knickerbocker Theatre appears to have been the storm centre of the dismay caused by the *Herald's* determined warfare. The management's determination to do something to end the annoyance about its doors may be sincere, but it seems tardy.

For several weeks past speculators in numbers have stood in front of the doors of the Knickerbocker plying their trade without molestation, although they have clearly broken the law by offering and selling tickets on the sidewalk in the space in front of the theatre entrance. Not a day or night has passed when an arrest might not have been made on these grounds, but no action was taken by the management until the *Herald* brought the affair into public prominence. At the New York and the Bijou the same hordes of low-browed ruffians still assail passersby and blockade the sidewalk. The *Herald's* crusade will undoubtedly check the trouble for a while, but it will remain with the managers to see that the reform is permanent.

The law legalizing ticket speculation ought to be repealed, or at least the traffic should be hedged about with restrictions sufficiently

drastic to minimize the operations of the sharks.

The *Herald*, which devotes considerable space to chronicling the fortunes of American plays in London, in a special cable gives the following rather discouraging comment upon the "American invasion"—which is another name for the influx of Frohman in the British capital:

Whatever may be the opinion of American audiences as to the value of the attractions sent over from here, certainly there are scarcely two opinions as to the truth of the statement that London receives but mediocre attractions in return. Save for Sherlock Holmes, none of the imported plays makes even a pretense of anything above the ordinary, while this one owes its popularity more to Conan Doyle's book than to any intrinsic merits of the play itself. Prospects for the coming season are not particularly bright in this respect.

Of what avail is the industrious work of the press agent, the rosy stories that blow across the ocean impelled by wind puffed from managerial checks and designed to deceive the American public into the belief that these dramatic exports are astonishing and delighting our British cousins?

## RICHARD GANTHONY.

Richard Ganthony, whose picture appears on this page, is not only the author of *A Message from Mars*, that had its first American presentation at the Garrick Theatre last night, but is also a leading character actor, though for two years he has given his time to writing. He has been seen in this city as Chin Fang, the murder-

## NEW OFFICERS OF DRAMATISTS CLUB.

The American Dramatists Club held its annual meeting in its rooms in the Actors' Society Building last Saturday night. J. I. C. Clarke, first vice-president of the club, occupied the chair. The various committee reports for the year were read, and it was announced that the club is in a most flourishing condition pecuniarily.

The officers elected for the ensuing year are: President, Bronson Howard; First Vice-President, Joseph I. C. Clarke; Second Vice-President, Eugene Presbury; Treasurer, Richard A. Purdy; Corresponding Secretary, Charles Barnard; Recording Secretary, Charles Klein, and Assistant Corresponding Secretary, R. T. Tyrell. Directors: Messrs. Harry F. Mawson, Harrison Grey Fiske, and Howard P. Taylor.

Richard Ganthony, the author of *A Message from Mars*, was proposed for membership.

## META MAYNARD.

An excellent likeness of Meta Maynard appears upon the first page of *The Mirror* this week. Miss Maynard began her stage career six years ago by playing Rosamund in *Sowing the Wind*. She then joined Smyth and Rice's Comedy company and appeared in *My Friend from India*, *The Old Cost*, and *The Cuckoo*. After this she was the original Amy Faulkner in *The Choir Invisible*. Miss Maynard's next engagement was with the Shubert Stock company, of Rochester and Syracuse. Next she became leading woman of the Valentine Stock company, with which she has recently completed a year's engagement, that included seasons in Toronto, St. Paul and Minneapolis. During her stock experience Miss Maynard filled successfully the leading female roles in most of the well-known modern plays used by stock companies. Further than this, she has played such classic roles as Juliet, Portia, Rosalind, Lady Teazle, Parthenia, and Camille, and her work in each character has received flattering notices from the critics. The fact that the Valentine company presented Shakespearean plays, *The School for Scandal*, and *Ingomar* repeatedly, speaks much for Miss Maynard, as a stock company could not give successful produc-

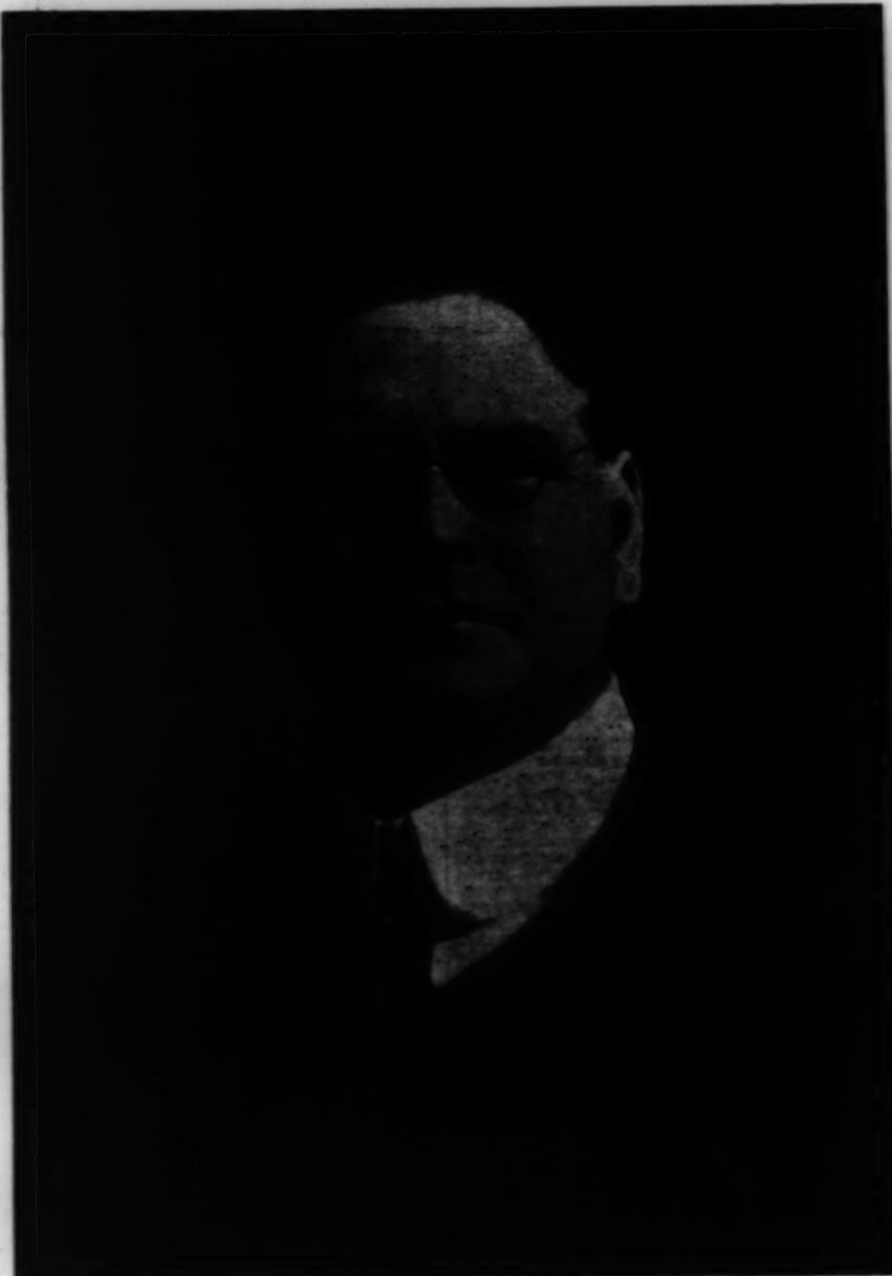


Photo by Fox, L. I. Clip, L. I.

RICHARD GANTHONY.

one opium den keeper in *The Cat and the Church*, a part he also played to the satisfaction of his critics in London; as the Prince Deau with Katharine Clemmons; as the Prince Regent in Comedy and Tragedy with Minnie Soliman, and as the Toreador in her version of *Carman*; as a foppish Baronet in *Rory of the Hill*; as Tuffy and Beaumont, and many other parts. An Englishman by birth, Mr. Ganthony has long resided in this country, but business reasons have compelled him to offer his dramatic wares to London managers, whom he has found ready to consider the unconventional in plays—a feature of his own work that has proven a stumbling block on this side.

## NADJESDA FOR BLANCHE WALSH.

George Bowles, manager of Blanche Walsh, came to town last week and purchased from Ethel Barrymore the rights to *Nadjesda*, Maurice Barrymore's Polish drama. Miss Walsh will produce it shortly as the successor to *Joan of the Sword Hand*, that has been found wanting. *Nadjesda* was written originally for Madame Modjeska, who produced it at the Star Theatre, Feb. 11, 1894, with Mr. Barrymore in the cast. Later it was done in England. Tyrone Power and Edith Crane are now presenting *Nadjesda* in Australia.

## THEATRICAL QUAKERS.

A new social and benevolent organization of theatrical people has been formed in Philadelphia, which will be known as the Twentieth Century Quakers. The objects of the society are to care for the sick and destitute, to bury the dead, and to promote sociability among the members. For the present the headquarters of the society are in the old Elk Building, in Philadelphia, where meetings are held every Sunday evening.

Will M. Crimmins, Calib Swan in Tennessee's *Pardner*.

Calib Swan in Tennessee's *Pardner*. Who?

tions of such plays without a leading woman of uncommon ability.

## TONY DENIER TO BUILD THEATRE.

Tony Denier, the famous clown, who retired from active work many years ago, is about to build a new theatre in Boulder, Col. Mr. Denier visited the town recently to look after his mining interests there, and so well pleased was he with the place and its business prospects that he quickly decided upon his theatre project. Work will be started on the building on Oct. 15.

## P. W. L. IN NEW QUARTERS.

The Professional Women's League has moved into its new quarters at 108 West Forty-fifth Street. As the repairs are still in progress there was no meeting yesterday afternoon, but the regular business meeting will be held on Oct. 14.

## ENGAGEMENTS.

Mabel Eschert, by Decker and Brunson, to support Kathryn Kidder in *Molly Pitcher*. Marion Ray, with the Rose Castle Shay Opera company. Herbert Prior and Samuel Colt, for *Whitney and Knowles' Quo Vadis*. A. C. Sanderson, for *Lovers' Lane*, No. 1. The cast engaged by Lickler and Co. to support *Kyrle Bellew* in *A Gentleman of France* in: John Ford, Frank R. Allen, Charles Barnard, Clarence Hamilton, John Elder, Howard Hanson, Edgar Selwyn, Eleanor Robson, Charlotte Walker, Ruth Franklin, Ada Dwyer, Caroline Butterfield. Emma Field, with *The Helms of Navarre*. For the Dillie-Gorell company, Rowe and Cleveland and W. E. Morris. Herbert W. Chaslin, as stage-manager of the Villon Northern company. Kathryn Kidder, by W. A. Brady for *Grace George's* company. Harry L. Barker, with Nathan Hale. By James P. Dwyer, "Billy" Howard, and the Comedy Players, for *The Runaway Bay*.

## PERSONAL.



Photo by Talma, Melbourne, Australia.

BELLEW.—Kyrle Bellew, whose portrait appears above, returned here on Saturday, after five years' absence, to star under Liebler and Company's management in *A Gentleman of France*.

COURTLEIGH.—William Courtleigh will be Virginia Harned's leading man in *Alice of Old Vincennes*.

WYNDHAM-BOUCHIER.—Charles Wyndham and Arthur Boucher will dissolve their partnership in the managing of the Criterion Theatre, London, at the close of this season. Mr. Boucher will devote his time to the London Garrick.

RUSSELL.—Sol Smith Russell is reported to have suffered a relapse last week, and to be again seriously ill at his Summer home, Edgartown, Mass.

EMERY.—Winifred Emery is ill in England, and has been compelled to retire from the stage for a time.

DIXEY.—Henry E. Dixey has resigned from the London production of *The Whirl of the Town*.

IRVING-TERRY.—Sir Henry Irving and Ellen Terry set sail from England for these shores last Saturday.

BRADLEY.—Leonora Bradley, who for the past two seasons has been a very popular member of the Castle Square Theatre stock company in Boston, has been re-engaged for another year with that organization.

GEORGE.—Grace George will present *The Smart Set*, a play by Charlotte Thompson, at the Theatre Republic, Nov. 11.

STUART.—Leslie Stuart, composer of *Florodora*, arrived here from England last Thursday. He is accompanied by Mrs. Stuart.

BINGHAM.—Amelia Bingham bought last week *Hearts Aflame*, a society play by Genevieve Haines, wife of Robert T. Haines. Miss Bingham will produce the play during her engagement at the Bijou Theatre this Winter.

CALVÉ.—Emma Calvé was a passenger on *Le Champagne*, that arrived here Sept. 30.

BATES.—Blanche Bates was taken ill with malarial fever in Detroit last week, and was unable to appear in *Under Two Flags* after Monday's performance. She is at Grace Hospital in that city, and is said to be doing well. Helen Ware is playing Miss Bates's role of Cigarette, and has been well received.

VAN STUDDIFORD.—Grace Van Studdiford has been engaged to take the prima donna role with *The Bostonians* in their production of *Maid Marian*.

MOORE.—Maggie Moore, who is now playing in Australia, will return to this country about the end of the year.

HOEY.—Mrs. Helena F. Hoey, widow of "Old Hom" Hoey, is dangerously ill with Bright's disease at the home of her mother in this city.

LYONS.—Gretchen Lyons is to appear in the Chicago production of *The Price of Peace* during the run at McVicker's Theatre.

PARKER.—Lottie Blair Parker has cornered the points of the compass as far as play names are concerned. Having already utilized "Way Down East," she has copyrighted at Washington the titles "Way Down South," "Way Up North," and "Way Out West."

KIDDER.—Kathryn Kidder is the guest of Mrs. Carl Strakosch at "Elipson," New Hartford, Conn. Miss Kidder's rehearsals of *Molly Pitcher* will begin Nov. 14.

BENNETT.—Owing to serious throat troubles Gertrude Bennett has been obliged to resign the part of Kate Carnegie in *The Bonnie Brier Bush* at the Republic, her physician advising a complete rest before she joins Daniel Frohman's Stock company. Miss Bennett opened in *The Bonnie Brier Bush* while severely ill, and has played Kate Carnegie under the most trying conditions and against the wishes and advice of her doctors.

MACK.—Andrew Mack sang at the opening of the Roman Catholic Fair at Lyric Hall on Sunday.

HOWE.—A testimonial benefit was given at the Britannia Theatre, London, on Oct. 2, to J. R. Howe, once a noted actor of the Old Bowery Theatre company.

Week ending October 12

**WALLACK'S.**—James E. Hackett in Don Cesar's Return is attracting good audience.

# AGAINST THE TICKET SPECULATORS.

The Manhattan Theatre Hales Them to Court  
—driven from the Broadway—Action at  
the Knickerbocker.

The ticket speculator nuisance seems on the eve of abatement. A crusade has been against the speculators who crowd the sidewalks around the theatres, annoying and insulting prospective patrons, and in fact all passers-by, in their endeavor to ply their traffic, that for some inexplicable reason the authorities of this city have seen fit to practically legalize. As almost every theatre patron knows, it has been practically impossible at many New York theatres, notably those controlled by the Theatrical Syndicate, to obtain good seats at the box-office, however far in advance they might be ordered, while the sidewalk speculators would be well supplied with the best seats, which they would offer, always at a premium of from fifty cents to several dollars over the fixed price. In some instances managers have put up a "bluff" at discouraging the speculators by posting announcements that tickets purchased on the sidewalk would not be accepted at the door. Beyond this they have done nothing else to stand by and watch the fun.

Other managers have found it possible to drive the speculators away permanently. What man has done can do, so there can be no doubt in the minds of the public that if any manager really wished to save his patrons from being held by the speculators he could do so. The inference would be plain to a school boy. The speculators hunt certain theatres with the consent, or even by order of, the managers thereof.

Recently the speculators have not receded on beds of roses. In fact, it would seem that their occupation is in a fair way to be abolished. The management of the Manhattan Theatre showed that it did not intend to tolerate speculators, causing the arrest of two of the gang on Sept. 24, when the season of that house opened. Last week Manager Litt, of the Broadway Theatre, and Manager Kingsbury, of the Castle Square Opera company, took radical steps to rid themselves of the sidewalk ticket-sellers that have infested the vicinity of the Broadway of late. The Herald started and is continuing a vigorous anti-speculator crusade, exposing the conditions prevailing at the Knickerbocker and Weber and Fields. In the face of this publicity the Knickerbocker's managers were moved to action and announced that the speculators must go.

The case of the management of the Manhattan Theatre against the two speculators arrested on the night of the opening of Mrs. Fiske in Miranda of the balcony at that house had two hearings in the Jefferson Market Police Court before Justice Mayo, and will come up again to-day (Tuesday). The speculators from the first seemed to realize that the manager of the Manhattan is in earnest in his attempt to keep them from operating at that theatre, and they evidently dreaded the effects of a decision in his favor, for at all the hearings of the case there were present large delegations from the club or association of the speculators, which had engaged a shrewd lawyer to look after the interests of the two prisoners.

The ordinance under which the speculators do business provides that they shall not sell or offer for sale tickets on the sidewalk in front of the vestibule or entrance to any place of amusement, and the Manhattan Theatre case hinged on the exact meaning of this restriction. The speculators claim that they have a right to operate in front of the Manhattan as long as they do not stand in front of the doorway of the main entrance. In effect their contention is that the word "entrance" applies strictly to the doorways of the lobby within the vestibule, and they claim the right to stand on the sidewalk on a line with the vestibule. The Manhattan management, however, claims that the law specifically applies to the vestibule itself, which is an inclosed passageway.

Managers Litt and Kingsbury didn't waste many words with the Broadway speculators. At the Wednesday matinee Mr. Kingsbury and A. W. Dingwall, business manager of the Broadway, stood before the door of the theatre and warned their patrons not to purchase tickets on the sidewalk. One ventured to object to this in an impolite way, and Mr. Kingsbury forcibly removed him from the sidewalk to the gutter. The next day men were hired to do all possible to prevent the sale of seats on the sidewalk, and Captain Flood, of the West Thirtieth Street Station, was appealed to for aid. Mr. Litt announced that he would redeem all tickets sold by speculators before noon of Saturday. As a result a large number of tickets were returned.

The scenes in front of the Knickerbocker since the beginning of the Rogers Brothers' engagement there have been a disgrace to the theatre and to the city authorities. A horde of foul-mouthed peddlers of seats has made the pavement almost impassable for pedestrians. The speculators have fought among the throng of theatregoers, hawking seats with noisy persistence. Persons that refused to buy from them were cursed or made the basis of ribald jests. Even women were not safe from the insults of the speculators, who notoriously violated the law and should have been arrested. And through it all the management of the Knickerbocker remained passive, nor did the police attempt to stop the nuisance. On Tuesday night there was almost a riot in front of the Knickerbocker, when two of the speculators fell to fighting over a prospective customer. Only when it was over did a policeman appear on the scene.

When the Herald began its crusade against the speculators the Knickerbocker's management ran to cover. They gave out long statements telling how anxious they were to protect their patrons, and how earnestly they had placed a sign on the doorway advising people to buy inside (where, of course, good seats were not to be had). Then they held a conference with the speculators, as a result of which came the statement that the speculators could only remain a few days more, for beginning on Monday all tickets purchased from them would be refused at the door. The speculators had a good chance to be saved from pecuniary loss by returning to the theatre the large quantity of seats that in some mysterious way they had obtained. The amount of money said to have been refunded in this way is so large that one wonders how the speculators secured that many tickets.

The Ticket Speculators' Association held a meeting on Friday and made plans for the protection of their "rights."

## CHANGES IN HACKETT'S COMPANY.

Florence Kahn, who has been playing Mari-tana in Don Caesar's Return with James K. Hackett at Wallack's, retired from the cast Wednesday, and Jane Oaker succeeded her. Miss Kahn, it is said, resigned because she did not feel at home in romantic drama and will devote herself hereafter to plays of the modern realistic school. Wilton Lachue, who was specially engaged for the King, left the company on Saturday and Charles Kent opened in the role last evening. Theodore Roberts, also specially engaged, will leave in a few days, when Joseph Brennan will play Don José. Both Mr. Lachue and Mr. Roberts overstayed the original period—four weeks—of their engagement and leave because of other contracts, made previously.

## ENGAGEMENTS.

George Courtney, to play George Shelby and act as assistant stage-manager for Brady's Uncle Tom's Cabin.  
Benito Seabright and Elsie Kaye, with W. H. Harrison's Dr. Jekyll and Mr. Hyde.  
Dor Williams, by Delcher and Brennan, to support Kathryn Kidder in Molly Pitcher.  
Christie MacDonald and Joseph Ogden, for The Tumbler.  
Carolyn Gordon, with the Rogers Brothers in Washington.  
William Sorrell, with E. H. Sothers in If I Were King.

# ACTORS' CHURCH ALLIANCE NEWS.

The Rev. Henry Martin Torbert, rector of St. Stephen's Episcopal Church, Boston, and the first president of the Boston Chapter of the Alliance, died at the Toronto General Hospital, Toronto, on Oct. 1, of typhoid fever. He had been in Canada for six weeks on a vacation journey, and though he had not been in good health for some time his death was quite unexpected. Mr. Torbert was fifty-six years old and was a native of Newtown, Pa. After taking a preparatory course in a private school he entered Princeton College, and afterward Trinity College at Hartford. After graduating from Trinity he took a special course at the General Theological Seminary in New York, and did his first clerical work in the missionary field. He traveled extensively in this country and Canada and won the name of a sincere, earnest and successful missionary worker.

He was a man of singular personal charm, beloved by all with whom he came in contact. He was a conspicuous figure at all public meetings that had for their end the spread of religious zeal, and when the Boston branch of the Actors' Church Alliance was formed about a year ago he was unanimously chosen as its first president, a position which he held at the time of his death.

Anna S. Prout, secretary of the Boston Chapter, in writing of the death of the Rev. Mr. Torbert, says: "Our hearts are very sad to-day, for our Alliance has lost a good man—and there is nothing greater than goodness. Father Torbert was the friend of actors, and I well remember how earnestly he spoke to me last winter of the good influence exerted by the Castle Square Theatre of this city. Said he: 'I love them all in there. They seem to be doing something for humanity.' We have lost his bodily presence, but the soul of the man, which was as guileless and pure and sweet as a child's, the spirit, remains with us to be a continual help and comfort."

The first meeting of the newly elected council was held last Friday afternoon in the National Conservatory of Dramatic Art, Berkeley Lyceum. The members present were the Rev. Thomas R. Slicer, the Rev. Thomas H. Hill, the Rev. Dr. Henry Lubek, the Rev. F. J. Clay Moran, F. F. Mackay, George D. Macintyre, Mrs. Sydney Rosenfeld, Mrs. W. G. Jones, Mrs. Donald McLean, Madame Von Kleuner, John A. Holden, Chandler Smith, Verner Clarges, Giles R. Warren, and the Rev. Walter E. Bentley. The report of the Ways and Means Committee, containing several suggestions and new plans for the extension of the Alliance, was discussed and some of them accepted. The Chaplains Committee submitted the names of thirteen new chaplains and they were duly elected. They also announced the resumption of services and receptions for the season, the first to be held on Oct. 20 in the Church of Zion and St. Timothy, West Fifty-seventh Street. The death of the President of the Boston Chapter, Rev. H. M. Torbert, was announced and suitable resolutions of sympathy were taken. The resignation of the Rev. H. E. Talbot, Treasurer of the Boston Chapter, who has accepted the post of missionary in China, was received. The Rev. S. R. Kimball, of St. Stephen's Church, Boston, has been elected to fill the vacancy. The Membership Committee submitted the names of fifteen new members and they were duly elected. The Literary, Law, Reception, and Programme Committees reported progress. The General Secretary's and the Treasurer's reports were accepted and placed on file. The second annual report of the Alliance was discussed and referred to the Literary Committee, after which the Council adjourned.

The Rev. John Smiley, formerly a member of the dramatic profession, has been elected Vicar of St. Edmund's Episcopal Church, on Tremont Avenue, in succession to the Rev. Walter E. Bentley, who has resigned to devote his full services to All Souls Episcopal Church, Madison Avenue and Sixty-sixth Street. The General Secretary of the Alliance can be found at the latter address every day, except Monday and Saturday, at 2 p. m.

## ACTORS vs. ARTISTS IN BASEBALL.

A game of baseball was arranged to come off yesterday (Monday) afternoon between ever so many actors and almost an equal number of newspaper artists at the New York Polo Grounds. It had been arranged for the purpose of endowing a hospital bed for actors and newspaper men, but, judging by the attendance, it is doubtful whether the object was achieved—there were hardly more than four or five hundred persons present. And then the air was chilly and frosty, which, no doubt, kept many away who probably otherwise would have fulfilled the advance promises of being present at least.

This remark applies chiefly to Lillian Russell, official scorer, and to the bunch of chorus girls who were announced to sell programmes, chewing gum, and other non-intoxicants. But neither were plucky in evidence, the very of chorus girls selling things being replaced by the same apparently mercenary horde of young Hebrews that had rustled at the professional ball games, and no one seemed to know who was keeping score. So the few reporters and other outside persons present were in a way immortal, for they had to do all they could to try to keep score for themselves. And the score they got ran this way:

Artists ..... 1 2 0 4 5-12  
Actors ..... 3 7 11 5-31

All this, mind you, in five innings, when the game was called, no one knows why. Charles J. Ross, who played second base as per programme, made the one-hand catch of a hot liner, and beside Artist Morrison, plainly proved the best ball player on the field. Dan Daly, with cigar in mouth, went in to pitch one inning and was hit safely three times, although he struck out one artist on wild pitches. Louis Harrison and Dan McAvoy carried off batting honors for the actors, while Dan McCarthy got away with both batting and base running records for the artists. The fielding of both teams was ghastly.

The star umpires run in were Marshall E. F. Wilder, Eugene O'Rourke, and Fred Feigl, of the Times, who might well be considered for next season by the National League, since their decisions aroused no trouble. Homer Davenport, the celebrated athlete and six-footer cartoonist, couldn't show up to pitch for the artists because he was called to Oregon by a message telling that his father was seriously ill out there. It all ended at about 5:10 p. m., but think of the dismay of Sam J. Ryan and Tom Lewis, who had been rehearsing the game for about five weeks and who, playing in Brooklyn, hoped to get over to participate in the ninth inning anyhow! However, the actors won hands down anyway, so perhaps they won't care.

As every volunteer was to have had a show in the various innings, the programmed roster of actors included Dan Daly, and McAvoy, Tom Lewis, Dave Warfield, Burr McIntosh, Charles J. Ross, Robert E. Graham, Ezra Kendall, James T. Powers, William Gould, Will E. Rising, Sam J. Ryan, Charles E. Adams, Roy Leaver, E. W. Mott, Carl Stall, James A. Kline, Sydney Dennis, John Ford, Les Foley, Louis Harrison, Junie McCree, Frank Smithson, Frank Donne, Charles H. Prince, Harry Davenport, and Lee Harrison. Now, all of these didn't appear, of course, but enough came to establish the supremacy of the drama—at least over the newspaper artists, who relied upon Messrs. Outcutt, McCarthy, Swinerton, Morrison, Shultz, Powers, Dalrymple, Hamilton, Haworth, Carr, Edgar, Cobb, Mariner, Greening, Wright, Fugle, McKenney, Lennon, Nankivell, Bryan, Edge, Dart, McAuley, Coltham, Griffin, and Laddendorf.

David Conger, leading man, W. S. Harkins Stock, St. John, N. B.

Calib Swan in Tennessee's Partner. Who?

Calib Swan in Tennessee's Partner.

# GOSSIP OF THE TOWN.



Above is a portrait of Clint G. Ford, who scored a decided hit last week at the Grand Opera House, New York, in the negro character part in Edward McWade's new play, Winchester. The part is a very peculiar one, and Mr. Ford showed notable skill in the portrayal. Last season, in Secret Service, he played a negro part widely different from the present one. The season of 1899 and 1900 he originated the negro comedy part in Howard Hall's comedy-drama, Don't Tell My Wife. While Mr. Ford has for a number of years played a wide range of character and comedy parts, he has been identified for some time with negro parts. He has for a number of years been at the head of his own company playing successful engagements through the South, where he is well and favorably known.

Several changes have been made in the cast of Rose Coghlan's revival of Peg Woffington, that is at the Metropolitan Theatre this week. H. R. Roberts now plays Ernest Vane instead of Louis Nassen. J. W. Montgomery is seen as Sir Charles Pomander and Ferris Kuyest acts Mr. Searl, that was formerly played by him. Charles Carpenter has been added to the company, and enacts the part of Colander. Al. S. Roth has replaced James W. Morrissey as the company's business manager.

The association of treasurers of the New York theatres met at the Metropolitan Opera House Sunday and elected officers.

Adelaide Cushman Morgan has just returned from the Great Lake region, where she has been spending six weeks with friends. She has fully recovered from her illness and intends to return to the stage. She will remain in New York until her plans are settled.

James H. Decker, manager of Primrose and Dockstader's American Minstrel Company, is now traveling with the company.

Marcus Moriarty, who has been ill at the Eye and Ear Hospital with throat trouble, is rapidly progressing toward recovery.

E. B. Ludlow is very ill in this city. Anybody wishing to communicate with Mr. Ludlow can do so through J. J. Spies.

Joseph Murphy will open his season next Monday.

George E. White has bought the sole rights to and production of Mam'elle Awkins from Montegriffo and Treml, and opened his season in Hol-yoke, Mass., last Thursday evening.

Mary Dowd Sanford, who years ago was well known as an actress in the companies of Mary Anderson, Madame Jannaschek, Kate Claxton and other stars in reported to be in poverty and actual want at her home, No. 428 North Seventh Street, Philadelphia.

Mary Moran, a student last season of the Stanhope-Wheatcroft Dramatic School, has been engaged by Augustus Pitou for Chauncey Olcott's supporting company.

## OBITUARY.

William Philip Moore ("Yankee Moore") died at his home in Baltimore on Sept. 28. Mr. Moore was born in Norfolk County, Canada, on May 13, 1858, and first entered the profession in 1877 with James H. Reilly ("The Broom Maker"), forming the team of Reilly and Moore. Later in the season he joined John F. Leonard in Hogan's Alley. In 1878 he joined hands with George Topack and the team was engaged by Henry Jarrett to play parts in Fun on the Bristol. They remained with the company until 1881. In 1882 Mr. Moore married Belle Vivian, one of the Vivian Sisters, and as Moore and Vivian they played all the first-class vaudeville houses in the United States and Canada. In 1884 they were members of Robert Gratan's company in Wanted, a Partner. In 1885 they traveled with their own company, playing Our Jonathan; or, The Law of the Land, and continued to star in it for six years. In 1891 Mr. Moore originated the part of Joshua Sprucey. In 1893 he was with J. J. Sullivan, playing the Black Shander. Mr. Moore then tried repertory, playing Yankee Pluck, Solon Shingle, Joshua Night Mare, and Our Jonathan. In 1894 Moore and Vivian went back to vaudeville and played the Auditorium in Baltimore several weeks. Later they went with Dan McCarthy in True Irish Hearts. In 1896, his health failing, Mr. Moore gave up traveling and opened a theatrical agency, which he ran successfully until his death. His mother and three daughters survive him.

Harry Hilton (Frederick Hilton Cramm) died at his home in Haverhill, Mass., Sept. 19, of tuberculosis. He was prominent in the operatic and theatrical world prior to 1895, when he, with his sister, Helen L. Cramm, established the School of Music and Dramatic Action in Haverhill. Mr. Hilton possessed a fine voice of remarkable purity and strength. He was an accomplished musician and a great social favorite. He was not only the regard but the affection of men by his gentility, his invariable kindness and courtesy.

Walter Power, the six-year-old son of T. F. J. Power, of the Klitties' Band managerial staff, died at Belleville, Canada, on Friday, Oct. 3. Mr. Power, who was in Ohio in the interests of the Klitties, reached Belleville three days before the lad died, but the little fellow was unaccused.

Mary L. Berrell-Nicholls died on Thursday, Oct. 3, at the home of her son at Weston, Conn. The remains have been placed in the receiving vault of Cedar Grove Cemetery, near Flushing, where funeral services will be held and the body consigned to the grave on Sunday next, Oct. 13. Friends are invited to attend.

Addie Dingess Phillips, the wife of the well-known manager, D. F. Phillips, died in Chicago on Oct. 2 from a paralytic stroke. She was a daughter of the late showman, Colonel Robert S. Dingess, but was not herself a member of the profession.

Henry Cooke, the famous English circus man, died in Edinburgh, Scotland, on Sept. 21, aged eighty-eight years. His son, John Henry Cooke, and his daughters, Mrs. George H. Adams and Mrs. Henry Sprake, survive him.

Mrs. J. Fred Zimmerman, the wife of Mr. Zimmerman, of Nixon and Zimmerman, died in Philadelphia on Oct. 1 from the effects of an operation for appendicitis.

Colonel F. F. Remple, owner of Remple's Opera House, Logan, O., died Sept. 27, of heart failure. He was seventy-six years old.

John Gannon, once a well-known vaudeville performer, died at the home of his brother in Cleveland, O., on Oct. 1.

Margaret Quigley, a prominent Yonkers, N. Y., amateur, dropped dead at her residence in that city Oct. 2.

# MATTERS OF FACT.

Al. W. Martin's productions of Uncle Tom's Cabin are said to be playing to record breaking business everywhere. The Eastern company, under the management of Charles L. Walters, played a three days' engagement at Columbus, Ohio, commencing Labor Day, and drew immense audiences. The street parade was witnessed by perhaps 30,000 people. Al. W. Martin's Western company, under the management of W. C. Cunningham, is playing Northern Michigan to the largest business ever known in the upper peninsula. At Grand Rapids, where it appeared for five performances Sept. 12, 13, 14, all former house records were broken, standing room only being sold each evening as early as 7.30. At Traverse City, Sept. 15, notwithstanding the fact that the street parade was omitted, owing to memorial services for President McKinley, the standing room sign was displayed long before 8 o'clock, which was something never seen before in that city. At Petoskey and Cheboygan the house was entirely sold out before 8 o'clock.

Arthur C. Alston has had so many offers of time for At the Old Cross Roads that he could easily fill the four of two more companies. He will tour but the one company during the present season. The business of the company has been large. In Youngstown, Ohio, on Saturday, Sept. 21, there was not a seat obtainable after 7.20 p. m. Business at the High Street, Columbus, and the Park, Dayton, was absolute capacity at every performance during week of Sept. 22. The company are now on route to the West.

A musical farce, A Crazy Guy, in which the talents of Bert Leslie are exploited, was produced at Mahanoy City, Pa., Sept. 14 and scored. Mr. Leslie is supported by an excellent company. Last week the company appeared at Norfolk and Richmond, Virginia, where they were warmly received. The play is of the nondescript type and offers unlimited scope for the introduction of pleasing specialties. Special scenery is erected to enhance the value of the production. Louis Bobie is the proprietor of the enterprise and looks forward to a most successful season.

Sylvester Maguire's production of David Belasco's farce-comedy, Naughty Anthony, is meeting with success. The musical features and new business that have been introduced by Mr. Maguire, and his staging of the play, together with the fine interpreting company, have made Naughty Anthony a most enjoyable comedy. Marie Doro as Cora has made a personal hit. Her songs are a feature of the production.

The Gamekeeper is in its sixth week and has had nothing but large business. The company is considered stronger than last season's.

Louis Egan has been complimented by Frank McKee upon his rendering of the part of Squire Meredith in Janice Meredith.

Louis Miller writes that Deuman Thompson and George W. Ryer's Our New Minister is playing the New England circuit to large business.

James Harrington opened successfully with Helena Modjeska and Louis James at Orange, N. J., on Sept. 30.

Louis Peters has been highly praised for his performance in the title-role of The Man from Mexico with Walter E. Perkins' Comedians.

Hattie E. Schell has made a hit in the leading role in The Great Unknown with Proctor's Stock company.

Howard Kyle in Nathan Hale played a return engagement at Trenton Oct. 3, with most gratifying results. Mr. Kyle's tour has been very successful thus far.

Manager W. A. Cox wired Tan Minson Oct. 6: "Mainstay of the Evening Day here at the Grand Theatre. Nine hundred and eighty-five paid admissions. Receipts \$415. Pretty good for druggists Kansas."

The rights of production of the play Ole Olsen have been vested in Ben Hendricks, by Mrs. Ole Hoenig, widow of the popular Swedish comedian. The play is a warm unapologetic people against presenting it under penalty of the law.

A big holiday date, Thanksgiving Day, is open at the Park Theatre, Waltham, Mass. Good attractions only should address Manager E. F. Small.

Little Fredericka, a clever child performer, who did pleasing work with the Fayton Stock company last season, is open to offers.

An advance man and a thoroughly experienced manager, to handle a big musical attraction, are wanted by "X. Y. Z." care of this office.

The firm of Delcher and Hennessy have mutually agreed to dissolve partnership. Frank Hennessy has left out Mr. Delcher's interest in Fat Me Off at Buffalo, and Brown's in Town, and becoming sole manager of both attractions. H. A. Grady has been engaged as business-manager for Mr. Hennessy.

Pending the erection of the new theatre at Ferry, Ohio, Mr. Manager Charles Pettibone has decided to close the Grand Opera House and has cancelled all his bookings for that theatre.

Thanksgiving week is open at the Grand Opera House, Carbondale, Pa., with 50,000 to draw from and no opposition.

G. G. Griffith, of Charlotte, Mich., has capital to invest in an attraction or enterprise which will stand investigation.

The Lyceum Theatre at Elizabeth may be rented. Inquiries should be addressed to Room 70, 111 Broadway.

A good one-night stand in Pennsylvania is New Bethlehem, where Manager J. F. Cady says he has the largest number of high-class attractions. He has some open time for this season.

Coraly Maxwell has not accepted an engagement for the present season, but will accompany her husband on tour with the W. S. Hartine Stock co.

Phil Hunt, managing Tennessee's Partner, while playing Hoboken, the latter half of last week, contracted negotiations with a well-known play writer for his next season's attraction. He signed contracts for a number of week stands for the new play before leaving New York the same day.

Lucie Villa, the accomplished daughter of Anne Wallace Villa, opened her season at Elizabeth, N. J., Oct. 18, with Boston, Providence, and New York to follow.

Amy Whaley, soloist of the United States Marine Band, has been deterred by illness from filling important out-of-town engagements during the past two weeks.

Nov. 4 is open for a good repertoire company at Bryan, Tex. The date is Central Texas Fair Week, and J. B. Milne, the manager of the theatre, predicts a "lood of strangers."

A four-character vaudeville sketch of twenty minutes' duration and of sparkling originality is ready for submission by "Author," care of this office.

A Thanksgiving date is open at Rockland, Mass., for a first-class attraction. L. Drayton Bates is the manager of the theatre.

Edward L. Walton, who was specially engaged to play a Hebrew character in a dramatization of Shiloh Cain's novel, "The Son of Ham," played under the title of The Penitent, closed his engagement with the close of the run of the play in Boston. The Hebrew character was an interpretation, and the Boston press gave Mr. Walton credit for a humorous, artistic and legitimate characterization.

A feature of J. Len Hallett's Managerial Exchange, and one that is entirely new to the legitimate stage, is to manage and direct, for a term of years under contract, the stage careers of promising young professionals. Mr. Hallett claims that the department has met with great favor, both with actor and manager, and that he has a large number of contracts with the desirable people in the profession.

The Wallack Stock company will feature Marie Van Tassel in a strong repertoire the coming season. A good company has been engaged to support her, and E. F. Horton will manage the attraction.

Barney Bernard, the Hebrew character comedian, who is touring with Weber and Fields' Fiddle-Dee-Dee company, has succeeded evidently in impressing the press of Buffalo. The "Courier," of that city, says that he made a hit that time he came to Buffalo. The Buffalo "Star" says that "he is the best Hebrew impersonator that ever appeared in Buffalo."

Herbert J. Corthell, of section B, Proctor Stock company, is making a hit and inviting favorable newspaper comment by his good work.

Irene Myers has starring engagements from Managers Madley and Richbrough of the Sixth Avenue Theatre, Beaver Falls, Pa. In part these managers state that Miss Myers and her company opened to \$22.60 and completed a record breaking week.

Lillian Kumble, equally at home in English and German, played in German with Ch. Schmitt's German Comedy company last Sunday night at Paterson, N. J.

## DAVIS AND COOKE'S ENTERPRISES.

Owen Davis and John M. Cooke's attractions this season are Under Two Flags and A Green Day. Both pieces are from Mr. Davis' prolific pen. Under Two Flags so far this season has met with success on the road, and bears the earmarks of a good money-getter for the rest of the season. Selma Herman, who plays Cigarette, is surrounded by a good company and an elaborate and perfect scenic equipment. Circuits have been sent for the first time to New York at the Metropolitan Theatre last week. Williams and Adams interpret the leading roles in the extravaganza, and are ably assisted by a number of prominent vaudeville artists, among whom are Smith, Betty and Co., George and Co., the Little Grays, Hartnett and Sutherland, Frank E. McKinn, and Harry Shank.



## THEATRES AND MUSIC HALLS.

## Keith's Union Square.

A Girl of Egypt, a comedy by Theodore H. Brown, is presented to a New York audience for the first time. Paul Clinevalli continues as star of the bill. Others are Katherine Bloodgood, the Three Demonds, Harding and Ah Mid, Pete Baker, Al Leach and the Three Roadbuds, Stuart Barnes, the Six Blackbirds, Hill and Whitaker, Mason and Franco, Eddie Mack, the biograph, and the stereopticon.

## Tony Pastor's.

The bill is headed by Reno and Richards. The others are the Broadway Trio, Joe and Nellie Dower, Julian Ross, Garvin and Platt, Terry and Elmer, the Dancing Howards, the Pan-American Trio, Weston and De Vaux, Cogan and Boon, Mitchell and Maroon, Barton and Barton, Hancock, and the vitagraph.

## Proctor's Fifth Avenue.

Sandow makes his American reappearance this week. Beautiful posturing is a special feature of the new act, but still exhibits his wonderful strength in weight lifting feats. The stage settings for the act are elaborate and include special scenery, electrical effects and varied paraphernalia. Turned Up is shown as the comedy offering by the stock company, with Monsieur Jacques as the curtain-raiser. The Haniens enter upon their fourth week, continuing Phenomenal as their pantomimic offering. Other vaudeville numbers are supplied by F. W. Dunworth, Hoier and Mann, Maeson, and the kalatechnoscope. Sunday concerts will be resumed on Oct. 12.

## Proctor's Twenty-third Street.

David Belasco's beautiful revival of Madame Butterfly begins a tour of the Proctor circuit. The original scenery, electrical effects and practically the same company as last season are factors in the revival. Miss Elsie Morris appears as Cho-Cho-San, the Japanese heroine. Her Last Rehearsal is the curtain-raiser and vaudeville fills the interim preceding the two daily performances. Beginning Oct. 12, Sunday performances will be given at this house.

## Proctor's Fifty-eighth Street.

Augusta Daly's The Great Unknown is revived by the Proctor Stock company. All's Fair in Love is the clever curtain-raiser, and the supply of vaudeville includes the Morrisey Sisters, Harry Brown, Harry La Van, and the Florentine Troupe. This house will also resume Sunday performances on Oct. 12.

## Proctor's 125th Street.

A section of the Proctor Stock company presents The Man from Mexico, preceded by Raspberry Rhyme. Jacques Inaud, Thurman, Adelaide Leeds, and the kalatechnoscope provided the vaudeville end. Sunday performances will be resumed on Oct. 12.

## Wether and Field's.

It is the same old story of standing room only according to this week's advance sale at this popular playhouse. The stock company remain in Hotly Tidy, with its interpolated travesties of Madame Butterfly and Diplomacy and some of the same old vaudeville numbers. They have in preparation several new travesties and Edgar Smith and John Stoney are sitting up at night to make the new ones memorable.

## Hurtig and Seamon's.

The Pony Ballet tops the ticket this week, while the others are Williams and Tucker in Shiner's Finish, Josephine Babal, Midgely and Carlisle, the Todd Judge Family, Burke, Miller and Teller, Jordan and Crouch, Wrothe and Wakenam, and Humphrey's animals. Williams and Tucker probably will try a new sketch, Driftwood, during the week.

## New York.

This is the last week of the long engagement of the stock company in The King's Carnival. Sweater at Sherry's, Marwig's ballet, and a dose of vaudeville. Next week Florodora will move up from the Casino.

## THE BURLESQUE HOUSES.

MINER'S BOWERY.—The Utopians have moved down town from the Eighth Avenue for the week.

LONDON.—The Victoria Burlesquers are edifying the East Siders this week.

MINER'S EIGHTH AVENUE.—Al. Beaver's company have emigrated from the Bowery for a week on the West Side.

OLYMPIC.—Clark's Royal Burlesquers have moved uptown from the London for a week in the sylvan delirium of Harlem.

DEWEY.—A Wise Guy is produced by Hayes and Lytton's Comedians. Edmund Hayes is seen as Spike Hennessy, and he has competent support.

## LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Paul Clinevalli put in his third week here, just to prove to every one that there is small doubt about his being the greatest juggler that we have ever had the honor to see. Some new tricks he added to emphasize this fact, and the audience simply stared in amazement at his dexterity and cleverness. As has been remarked before in these columns, many of his stunts are almost beyond belief, and yet are accomplished with such seeming ease and such obvious grace that one is not only puzzled but appalled. Will M. Cressy and Blanche Dayne held over to revive The Key of C, which has been measurably improved since it was last shown here. The week ending has been considerably braced up, and the sketch is one that should always make good, although it cannot hope to offset the memory of Mr. Cressy's delightful sketch, A Village Lawyer, seen at Keith's the week before, which they are doing over in the Queen City this week, and which is undoubtedly the very best bit of Mr. Cressy's work yet seen here. The Three Demonds repeated the success that they made at the Cherry Blossom Grove during their long engagement there last summer, and the particular Demond who plays

the violin once more came in for a large share of the favor. Ward and Curran went well in their always taking specialty, which combines excellent singing and good eccentric acting with a plentitude of hilarious comedy. Burton's dogs ran high in esteem and surprised the people by sundry of their original doings. Alexander Heindl scored in his line 'cello playing, a form of entertainment not generally gushed over by vaudeville audiences, but in this case as admirable as to command instant attention. McBride and Goodrich in their neat sketch repeated their hit of a few weeks before at Pastor's. The Brothers Van got away creditably in a first-rate musical act, that is well done and carefully arranged to catch the popular fancy. Colville and McBride contributed a fair comedy sketch that might be immensely improved by the suggestion of a little trace of acting ability; Collins and North did a rather commonplace talking act; Phelps and Campbell did almost precisely likewise; Ramathilde went aloft in songs and dances, and the biograph and stereopticon filled out the bill. Business was immense.

Town Pastor's.—Sam, Kitty and Clara Morton led the line in their ever enjoyable turn, the cleverness of all three and the uncommon beauty of Clara Morton pleasing the Pastorians beyond power of expression. Vandeville hasn't any better act of his kind than this, and it never fails to his hand and sure. Canfield and Carleton came back to town and carried their customary prodigious success in their absurdly funny sketch, which carries with it such an abundance of real comedy and good singing. Tascott returned, after a few weeks' absence, to score again in his fine con singing. Mr. and Mrs. Jimmie Barry were other returners, offering Mrs. Williams' Boy to its regular share of enthusiasm. The Pastor Trio, too, were away up among the favorites and took off a generous proportion of the approval. Charles H. Ward, now capably assisted by Katharine Klare, was heartily applauded for his capital songs, which are excellently suited to the wants of Mr. Pastor's patrons. The Three Barretts, having somewhat improved their acting qualities, reappeared in their excellent club juggling. The others were the Goolmans, Tommy and Laura Harris, the Barstis, Bohannon and Corey, Daniel Harrington, Mashin and Napier, and the vitagraph. Big business.

Proctor's Fifth Avenue.—A section of the Proctor Stock company presented The Last Word, which is reviewed in another part of the paper. The principal vaudeville offering was the Florentine Troupe in their wonderful acrobatic work. Wilson and Lelander served a fetching feature in their songs. Dorothy Walters whittled herself into high favor with her audience. Armagh O'Donahy, who has a voice of wonderful baritone quality, made a decided hit in his songs. Willard D. Reed appeared in his capital musical act. Louise Taylor, though down last on the bill, was heartily applauded in her songs. The travel views were also on, and the pictures of the funeral of the late President shown by the kalatechnoscope were very impressive. Business good.

Proctor's Twenty-third Street.—A section of the Proctor Stock company presented Turned Up, and a playlet entitled Monsieur Jacques, which is reviewed in another column. During the bill Werner and Sadler, who made a hit over here about five years ago, and who have appeared recently at other of the Proctor houses. Their bird watching is capital, and Miss Werner truly sings like a lark. They are provided with a neat and suitable act, and were in tremendous favor with the audience. The Morrisey Sisters, too, were in popular demand with their songs and dances. Harry La Van offered his impersonations, songs and dance dancing. Anna Teresa Barker contributed musical instruments skillfully, while the travel views and pictures of recent events in the kalatechnoscope filled out the rest of the bill.

Proctor's Fifty-eighth Street.—Boote's Baby was enacted by a segment of the Proctor Stock company. For the vaudeville end, Jacques Inaud, seen before at the downtown Proctor house, thoroughly amused the patrons by his truly marvelous feats of memory, while the other numbers were Thurman, Harry Taylor, and the kalatechnoscope. Good business.

Proctor's 125th Street.—A Night Off, which had been seen at the Fifth Avenue Theatre several weeks ago, was the vehicle used for the exploitation of the stock company's endeavors. The olio included Charles W. Littlefield, Harry Furst, Cecilia Rhoda, and the kalatechnoscope.

Hurtig and Seamon's.—Nelly and Wood's Big Show played to the capacity of this house at every performance last week. Among those who participated were the three Yonacrys, who went through acrobatics in their usual energetic manner. The Molasse Salvaggi Troupe danced in truly whirlwind fashion. The Sisters Harvets, assisted by beautiful Carina, presented a dazzling act consisting of dance, songs and acrobatic antics. Pet Kelly's familiar turn produced the usual results. Frank D. Bryan's monologue was bright and clever. Knough and Ballard were a distinct hit in their sketch, The Legitimate Versus the Variety. The plot, which is of minor importance, carries Mr. Knough through three phases of histrionic endeavor. His first appearance is in the guise of a broken-down old-time "light," who has been engaged to give lessons in stage lore to a young married woman. This leads to a rehearsal of a dramatic bit from Iphigenia in which Mr. Knough gave a commendable portrayal of the avaricious and nervous Polydor. The transition continued to a singing and dancing specialty in one. Both members of the team displayed versatility and talent and were rewarded with plenty of applause. Others in evidence were Leona Thurber, Bailey and Madison, Purcell and Maynard, Warfield's pichinnies, and The Three Girls from Maxima. The company combined in the closing number, a burlesque entitled A Merry Whirl.

New York.—The King's Carnival remained as the offering of the stock company and drew immense audiences as usual. Before the burlesque the vaudeville portion of the entertainment showed the skit, Supper at Sherry's, with Carl Marwig's ballet, L'Amour, and dancing by John Ford and Marion Winchester, while Emma Carson once more regaled the people by her fine singing.

Wether and Field's.—The stock company continued in the merry revel, Hotly Tidy, and the 'incidental travesties of Madame Butterfly and Diplomacy. The audience, as always, packed the cozy little playhouse to the walls and the enjoyment of every one was unlimited. Utterly the genial comedian-managers and their clever assistants keep on improving the production and there were a lot of new jokes inserted last week that materially improved what had seemed before a thing almost too good to be better. The prettiest number in the whole bill is

still the boating song of Lillian Russell and chorus, with its beautiful moonlight effect, and it seems a pity that another verse is not provided or an encore allowed, for the people want more of it every time.

## The Burlesque Houses.

MINER'S BOWERY.—Al. Beaver's company regaled the Boweryites last week with pronounced success, the chief scores, besides Mr. Beaver himself, being Louise Anker, Charles Hooty, Harry Lee, Clara Denton, Marie Eschelle, Cliff Gordon, Tom Brown, McCabe and Sabina, Vera, and Jean Powell. Good business.

LONDON.—Clark's Royal Burlesquers put up a corking entertainment for large audiences. In the lead were Low H. Carroll and Maude Ellington, Alice Leslie and Minnie Reinhardt, Fields and Woolley, the Trolley Car Trio, Coulter and Starr, Lilly English, and Bodini and Arthur.

MINER'S EIGHTH AVENUE.—The Utopians made their first local appearance of the season, and amused large bunches of West Siders. The principal members were Klein and Clifton, Gordon, Vinton and Perry, Fanner and Carter, Washburn and Topack, the Empire City Quartette, and the Josselin Trio.

OLYMPIC.—The Thoroughbreds loomed up for the first time here, and pleased a goodly patronage of Harlemites.

DEWEY.—Howard and Emerson's Own company was last week's attraction at this house. A well arranged olio preceded the burlesque, Fol-de-Rol. In the former, Howard and Emerson had everything their own way with their new act, in which the biograph played an important and interesting part. Scenes connected with the interment of the late President on the biograph, and a well enacted scene taken from Fiddle-Dee-Dee were the two best features of the act. The Bernards got laughs with Just a Little Bit of Nonsense. The Livingston Family, who were down on the programme as lady and gentleman acrobats, apparently lived up to the managerial assumption. The Young American Quintette harmonized somewhat nastily. The Musical Johnstons did things musical most excellently, and Laura Cusstock succeeded with her vocal efforts. Fol-de-Rol is full of good material that was handled exceptionally well by Bobby Harris and the entire company. Business was up to the high standard.

## A POPULAR SINGER.



Photo by J. C. Brown, St. Louis, Mo.

Josephine Babal opens her season at Hurtig and Seamon's Music Hall this week. Her new cape and beautiful costumes are said to be marvelous creations of the milliners' art and to have brought out an end of favorable comment from the fair sex. Miss Babal has made another phenomenal song success by her artistic rendition of the new story song, in march ballad style, entitled, "Marry, Dear, Don't Worry." Her fame as a singer of popular songs is world-wide.

## MARVELOUS MANIPULATION OF BILL PALEY.

To the Montreal Sunday Sun the world is indebted for the following graphic and, in some measure, truthful description of the Canadian prowess of B. Kalatechnoscope Paley, who prepares the finest pictures for the Proctor circuit:

"William Paley, the inventor of the kalatechnoscope—more familiarly known as 'Big Bill' Paley—has left us, having secured photographs of the royal visit as well as of a Michelson steamer descending the Rapids. His account of the difficulties he experienced during the latter exploit is more affecting than the climax in East Lynne. He expects to have it set to music and played as a dirge. It must be presumed that Mr. Paley weighs 215½ pounds and hence can hardly be classed among the featherweights. So when he desired to be rowed out to a flat rock in the Rapids, in order to photograph the steamer as she plunged down, he endeavored to effect a contract at bright rates, and after considerable chaffering an enterprising boatman volunteered to row him out for \$1 per hundred pounds. When Mr. Paley stepped into the stern of the boat the bow shot up into the air until the unfortunate boatman could only feel the water with the tips of his ears, while Mr. Paley's coat-tails were immersed in the mighty St. Lawrence. However, the man tried manfully to carry out his contract, but in vain. After an hour's rowing Mr. Paley was still far from the rock, and apparently getting heavier every minute. So the boatman gave up in disgust. However, an acute habitant was on the spot; and after considerable discussion a plan was suggested. A bridge anchor was taken out to the rock and a strong four-cheered block lashed to it. Then a long two-inch rope was rove through it, and carried to the shore, where it was made fast to a span of men. When all was ready Mr. Paley stepped into a strong boat, half a ton of iron was put in the bow to balance him, and the oars were started. The rope stretched and cracked. The block groaned and complained. The crew halted until their eyes stuck out in front like a lobster's when it sees a ghost, and their tails streamed out behind like a ship's ensign in a gale of wind. But mechanical necessity had command of weight. And, amid a shout of triumph 'Bill' Paley moved slowly and majestically out to the rock just as the crew fainted from the strain."

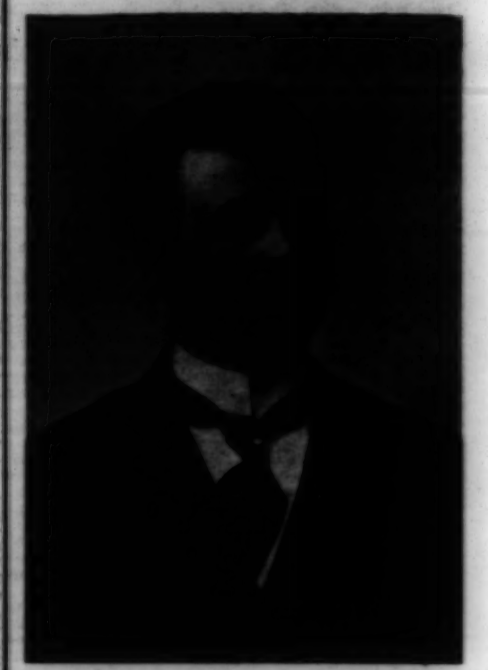
## HANDS ACROSS THE SEA.

Upon the death of President McKinley the Hon. Joseph H. Choate, United States Ambassador to Great Britain, received the following telegram:

The directors, members and clients of Richard Warner, Limited, International Dramatic and Musical Agency, 20 Wall Street, New York, including a list of one hundred American artists engaged in the various theatres and vaudeville houses, desire to offer their cordial and sympathetic regards to the lamented demise of the late President.

To which this reply was sent: I thank the directors, members and clients of Richard Warner, Limited, International Dramatic and Musical Agency for expressions of sympathy conveyed in their telegram to-day.

## THE MODERN HERCULES.



Eugene Sandow opened a tour of the Proctor circuit at the Fifth Avenue yesterday afternoon, his first appearance in America for nearly five years. He comes with an entirely new athletic specialty, introduces postures with electrical effects, and is as great an attraction as when seen here before. He has increased his strength by constant practice and has played engagements throughout Europe and England. While devoting much of his time to public exhibitions and in pursuing his calling as a strong man, he has managed to establish great interest in physical culture among the best people of England. This science is now called Sandow's "hobby." He comes to America in hope that he may also arouse here a lively interest among our people, and he may establish a few Sandow schools in the principal cities. In these schools Sandow teaches not only the proper development of the muscles, but also treats from a scientific standpoint various diseases which he claims can be cured through the medium of proper exercise. In many cases he has achieved marvelous results, and there is an increasing interest in physical science directly brought about by the Sandow schools in England. He also publishes a magazine devoted to physical science and the development of the body, and he intends to start a like publication in America. Sandow will continue on the Proctor circuit for several weeks to come, visiting Montreal and Albany, and appearing as one of the first attractions at Manager Proctor's new theatre in Newark.

## VAUDEVILLE FOLK IN BERLIN.

A cable dispatch from Berlin to the New York Sunday World contains the following interesting description of the vaudeville artists' exchange in the German capital:

"The artists meet in the upper rooms of one of the best known of Berlin's coffee-houses—acrobats, jugglers, wire rope dancers, who pig and dog men, girls with trained pigeons, serpentine and skirt dancers, clowns, fancy riders, funny men, lightning artists and all the rest of them—about the motliest crowd to be seen in Berlin, aged and young, pretty and plain, respectable and the other sort. They sit at little tables, drink coffee, beer and absinthe, and those of them who have been abroad call for American drinks."

"The managers of variety theatres come round about 4 or 5 o'clock in the afternoon and make engagements, which are sealed usually with a nip of brandy or a glass of beer."

"A flourishing industry among these people is the sale and barter of mock jewelry. For \$2 a variety body can have a set of rubies or emeralds which will attract much envy. They shine with an almost monstrous brilliancy. The variety salesman throws his neckties over the neck of an intending purchaser and it is usually irresistible."

"There are also subscription lists going around for the support of brothers and sisters in distress."

"Those who know them any there are no such soft-hearted people anywhere as these half-shabby artists."

"A wire rope dancer may be had for a night to fill a gap for a dollar and a half. The parallel bars man is cheaper; his turn costs \$2. No young lady with jewelry and fine clothes and a flock of trained pigeons will think of doing an odd turn for less than \$5; if she is pretty she wants \$10."

## FUNERAL OF MRS. F. F. PROCTOR.

The funeral of the late Mrs. F. F. Proctor, wife of the well-known theatrical proprietor of this city, was held on Wednesday, from the family residence at Larchmont Manor, N. Y., and was largely attended. Private services were held at the house, after which public services took place at St. John's Episcopal Church, the Rev. Dr. Cobden officiating. The services were very impressive, the musical features being especially appropriate. Floral tributes were numerous and beautiful, among the offerings being many from the employees of Mr. Proctor's theatres and those of his stock companies and the Larchmont friends of the deceased. The interment was in Woodlawn Cemetery, this city. Delegations were in attendance from all of Mr. Proctor's theatres and each of his stock companies playing in the city was represented. There was also a large attendance of other professional people.

## W. S. CLEVELAND'S MINSTRELS.

W. S. Cleveland's new permanent minstrel company in Chicago offers a fine array of talent in the vaudeville line as well as in the realm of minstrelsy. In the opening bill were Willie F. Swastman, M. B. Curtis, Albena De Mar, William Henry Rice, Edwin French, the three Constantine Sisters, the Entertainer Brothers, Shannon and Leonard, Joe H. Lynch, Lew Spenser, Sam Barnett, Herbert W. Frost, E. J. Finn, Charley Hooty, William H. Windsor, Raymond Smith, and L. O. Whittier. The house staff is as follows: W. S. Cleveland, manager; S. A. Graham, business representative; J. M. Strohl, treasurer; W. Herrick, assistant treasurer; Clayton Frye, stage-manager; C. O. Harding, vocal director; Oscar Louis Albert, orchestra leader; F. Smolts, electrician; W. J. Watson, carpenter; Hugh Horne, property man.

## VAUDEVILLE JOTTINGS.

All of the Proctor theatres were closed on Wednesday afternoon, when occurred the funeral of Mrs. Proctor.

Malloy Brothers and Brooks begin their Eastern engagements on Nov. 14 in Rochester, N. Y., with the Keith circuit to follow. Grace Malloy Malloy has gone to New Orleans to study the violin under Professor William Neuhouser, of the Southern University.

Quillen and Piquenette played the Howard Atheneum, Boston, last week. They are this week at the Costa, Fall River, Mass., with Lawrence, Mass., Hyde and Newman's two houses, Brooklyn, and Tony Pastor's to follow.

William H. Goodier, founder of the Smalley Street Club, is still at the Rhode Island Hospital, Providence, where he is recovering from the stroke of paralysis which prostrated him last July. A call from members of the profession visiting Providence

VAUDEVILLE.

VAUDEVILLE.

AT LIBERTY after Nov. 2.

**Barney Bernard**

HEBREW CHARACTER COMEDIAN.

Waher & Fields  
Pitts-bur-gh Co.

Address Shea's Garden Theatre, Buffalo, N. Y.

—Press Notes—

Buffalo Courier, Tuesday, June 18.—Barney Bernard made a decided hit in the part made more or less famous by David Warfield.

Buffalo Express, Tuesday, Sept. 10.—Barney Bernard is without a doubt one of the best Hebrew characters that has ever appeared at this house.

Buffalo News, Tuesday, Aug. 20.—Barney Bernard has only to smile to set any audience in the world laughing.

Buffalo Review, Tuesday, Oct. 1.—Barney Bernard as Lechinski is inimitable. His Hebrewism is the best that has ever been seen in Buffalo, bar none. This young man has no equal in his line. Even David Warfield himself must take off his hat to this clever little Hebrew actor.

**John W. Parks**

LIBERTY, LYRICS, PARODIES, SKETCHES, BURLESQUES. Up-to-date and Original.

Author of "THE MAHARAJAH," an entirely new and original MUSICAL COMEDY.

What the leading Boston papers say of it:

"THE MAHARAJAH" made a hit; the creation was spontaneous and sincere. (Boston Herald, Aug. 24, 1901.)

"THE MAHARAJAH" is witty and taut, and the songs are already being hummed and whistled on the streets. There is not a dull line in the piece. (Boston Globe, Aug. 24, 1901.)

Address JOHN W. PARKS, 205 Sears Bldg., Boston, Mass.

**MINA GLEASON**

Assisted by JAMES AUSTIN and WM. LAWRENCE, in Bret Everett's farcical sketch, THE LATE MAJOR.

A Success Everywhere. Endorsed by Managers and Press.

Mina Gleason, Wm. Lawrence and James Austin (the latter in a most artistic performance of a Chinaman) quickly became a most popular trio in The Late Major, a sketch abounding in farce-comedy. (Syracuse Post-Standard, Sept. 11.)

The entire bill at Chase's is so excellent it is difficult to designate the feature; but in the farce entitled The Late Major, well enacted by Mina Gleason, James Austin and Wm. Lawrence, Mr. Austin's portrayal of a Chinese laundryman was the best thing in his way since Purser's Chinaman. (Washington Star, Sept. 24.)

For open time address JO PAIGE SMITH.

KEOUGH

EN TOUR WITH THE REILLY AND WOOD SHOW,

PRESENTING

AND

The Legitimate vs. The Variety.

In Preparation—THE SPICE OF LIFE.

**DOLAN and LENHARR**"What sort of an act? Oh! A wonder; why you must know that High-Toned Burglar."  
"Oh—Jass."

HYDE SHOW, en route.

**FRED NIBLO "THE AMERICAN HUMORIST."**

Potter's Crossing Weekly Times.

Fred Niblo, assisted by members of Dr. Larkin's Sunday School class, gave a minstrel show in the skating rink, for the benefit of the church, last night. During the first act old Josh Talbot, the sewing machine man, had a fit in the audience and broke up the show. It will be repeated to-morrow night.

ARTIE

Kidden de bunch ouden de blues jess de same as ever.

**HALL**

THE GEORGIA COON SHOUTER.

**BERT HOWARD and LEONA BLAND**

A Feature with LAFAYETTE SHOW.

This week: Waldmann's Theatre, Newark, N. J. Per. address, Hotel Navarre, N. Y.

**VERNON THE VENTRILOQUIST**

Say, we wuz 2 the American fur Ted Marks' Sundi nite Konsert; this wuz Sundi fore last. We wuz 10th onn the Bill. Wuz wee a hitt? Well. Weer in Wuster, Mass., this week, then Pastur's, and will B in the Philat, an I spose weel hev a Pore time at 132 E. 27th St., N. Y. Sitty.

JOE.

**4 Musical Colbys**

(COLBY FAMILY)

A Feature with Hyde's Comedians (2d Season)

EXQUISITE HARMONY AND DAINTY COMEDY.

Auditorium Theatre, Baltimore, Md., this week.

Grand Opera House, Washington, D. C., week Oct. 14.

Duquesne Theatre, Pittsburgh, Pa., week Oct. 21.

**TOM LEWIS and SAM J. RYAN**

RE-ENGAGED—Hyde &amp; Behman's this week—SECOND WEEK.

Reading, Pa.

**Mr. Chas. J. Stine and Miss Olive Evans**

Matinee

Big

Night

Bigger.

Assisted by a Constellation of Comedy Caterers, in

MA'MA'S NEW HUSBAND.

"I would advise you to play return dates everywhere."

JOHN D. MISHLER.

**JOSEPHINE GASSMAN**

Josephine Gassman and her picturesque, Bill and Jane, caused the greatest enthusiasm of the evening. The lady sang her opening song with such dramatic force and expression, and the second was a crooning song belted, promissory of nodding children to bed in this the picturesque appeared, and when they tucked on in night attire the effect on the house was electrical. The boy carried a white chicken, and the action of both was productive of much laughter.

World's Entertainers Co., Palace Theatre, Sydney, E. S. W., Australia.

VAUDEVILLE.

VAUDEVILLE.

**CLAUDE THARDO**

The Side Wheeler.

"Claude Thardo's negro songs brought down the house."—Brooklyn paper.

Songs sung—Green and Geary's "OH, OH, MISS CAROLINE," "SONS OF HAM." Park Theatre, Brooklyn, N. Y.

**CLARICE YANCE**

WITH....

Scribner's Vaudeville Co.

THIS WEEK:

Chicago Opera House.

"The Southern Singer."

**"JESS" DANDY**

All Pittsburg Papers Unite in Terming Him an Unqualified Hit.

OCT. 14 ONLY OPEN DATE.

ALL NEW AND ORIGINAL PARODIES.

Permanent address, Tremont, N. Y. City.

**ED. GRAY**

"MIMICAL COMEDIAN."

Which means a mimic and comedian. Somewhat different. The lady with the pug dog.

Address WM. MORRIS, 111 East 14th St.

**EDDIE GIRARD and JESSIE GARDINER**

Time all filled in Vaudeville.

Permanent address 303 W. 121st St.

"THE CHATTERING CHUMS."

**Harry LINTON and McINTYRE Lelia**

Specially engaged for the light comedy roles in George W. Moore's farce, "Mrs. B. O'Shaughnessy."

"A fellow of infinite jest."

**JAMES J. MORTON**

General Manager

THE LAFAYETTE SHOW,

N. Y. Casino, N. Y.

**HAPPY FANNY FIELDS**

Re-engaged at Tivoli and Oxford, London, for Sept.

Making 20 consecutive weeks in all, as the feature.

Sole agents, Warner &amp; Co., 20 Wellington St., Strand.

**EDMUND DAY**

306 KNICKERBOCKER THEATRE BUILDING.

Author of Some of the Biggest Successes in Vaudeville.

THE HEAD WAITERS (Ward and Vohes), PAT AND THE GENII (Tom News and Co.), IN TRUST (Mr. and Mrs. Kolory), UNDER FIRE (Wright Hamilton), PARLOR A (Beyone O'Rourke), THE UNEXPECTED (Davis and Macaulay), A DEAL ON CHANGE (Lillian Berkhart), ALL IN THE FAMILY (May Edouin and Fred Edwards).

**Will M. Cressy and Blanche Dayne**

Presenting A VILLAGE LAWYER.

I wonder if folks are saying us? If they are not, then this is the BEST ACT we have ever had. I guess it's pretty good anyhow! And the best of it is, it is booked SOLID to June 1st.

This week playing THE KEY OF C at Keith's, New York.

Week Oct 7th, A VILLAGE LAWYER at Keith's, Philadelphia.

**MR. AND MRS. HARRY THORNE**

In WILL M. CRESSY'S Latest Success,

THE CORAL STRAND.

**Sisters Hawthorne**

WILL

LOLA

"Fight for the girl you love"

Will be a magnificent production.

**George Fuller Golden**

FOUNDER

OF THE WHITE RATS OF AMERICA.

**Charles Horwitz**

(OF HORWITZ &amp; BOWERS).

Charles Horwitz is the author of the most successful sketches and monologues on the Vaudeville stage. The following acts are from Mr. Horwitz's pen: "Mrs. Murphy's Second Husband," for Grace Bennett and Co.; "A Simple Boy," for Howard and Mack; "Woman and Vulture," for "The Society Ladies"; "A Wonderful Game," for Mr. and Mrs. Gene Barker; "The Financial Question," for "The Society Ladies"; "The Mystery of the Mystery," for Harry E. Pryor; "Miss Ambition," for Blanche Thomas; "The New Minister," for Mack and Blanche; "An Actor's Life," for Mr. and Mrs. Tony Parrell, and many others. For terms on sketches, monologues, etc., address CHARLES HORWITZ, Care Shatt's, Brooklyn and Van Tine St. N. Y.

**LONDON "MUSIC HALL,"**

The Great English Vaudeville Paper-Weekly.

401 GUTH AND W. E.



**PORTLAND, ME.**—Family Theatre (James R. ...)

**LOS ANGELES, CAL.**—Orpheum (Edie ...)

**UTICA, N. Y.**—Orpheum (William ...)

**NEWARK, N. J.**—Waldmann's Opera House ...

**WEST SUPERIOR, WIS.**—Gen Theatre (W. ...)

**MILFORD, MASS.**—Palace Theatre (Mrs. ...)

**READING, PA.**—Niles (Updell and Brownell ...)

**MIDDLETOWN, CONN.**—McDonough Theatre ...

**VAUDEVILLE PERFORMERS' DATES.**

Adams, Adolph-Savoy, Lowell, 7-12.

Adams, Le Roy-Park, Boston, 7-12.

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**Kendal, Mrs. D.**—Pittsburgh, 7-12.

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Don't miss a visit to  
**THE EMERY BIRD THAYER STORE,**  
if you play Kansas City.

Nothing to compare with it for magnitude and magnificent appointments outside of the four big cities of America.

A million dollars and over of seasonable and reasonable merchandise, suitable to the wants of visiting Thespians. We make costumes to order. We carry the most exclusive lines of ready-to-wear garments for women, for men, for children, to be found in the West.

Millinery, Shoes, Muslin Underwear, Corsets, Negliges and everything pertaining to the high class department shop.

Our mammoth business requires a space of more than FIVE ACRES. Upwards of a thousand employees, so if you come to Kansas City don't miss us.

Walnut 11th St. Grand Ave.  
**Emery, Bird, Thayer & Co.**  
KANSAS CITY.

gave two violin selections at each performance. Ethel Barrymore in Captain Jack of the Horse Marines is due on Monday, the feature for week of Oct. 14 being the introductory break in the schedule of attractions that was named in their announced program for the first night of the season.

A good stable bill was found at Hyde and Behman, where Milton and Della Solles showed why their reformation was a fresh novelty. Artie Hall capered about and cooed as true to life as if she was the real thing, instead of being the cleverest of comedians. Hedra and Milton were in their little trifle. Hester's Promise, played as before. Grace Van Stoddard who had been extensively announced, disappointed without notice, but was factiously replaced at the last moment by Patricia Dard, who renewed the success of old when at the head of the Jaxon Opera Troupe. Tom Lewis and Sam J. Ryan, who are acquainting the present young generation with a revival of those good old variety minstrel acts, in such high favor, a couple of decades ago at the San Francisco Minstrel, Mr. Factor's, and in Hyde and Behman's old theatre that was burned in 1880, kept their hearts in great glee with that funny travesty on The Ticket-of-Leave Man.

Julius Kautsky, a comedian in a manner so as to elicit as hearty approval from the subjects burlesqued as from his Gentile auditors. Fanny and Milton sang the curtain down with a cyclone act, preceding which was heard Jack Norworth, also Jack and Willie Norworth, who sang in a most original manner. H. P. Butler, next after Lydia Yeamans Titus, Jess Dandy, Fields and Ward, George Thatcher, Mansfield and Wilbur, Fred Brown, Rae and Benedetto, the Great De Mers, and a retention of Lewis and Ryan.

At the Gaiety The Daily Farm proved, as it always does, an attractive exhibit. This is a piece of property that illustrates the narrow margin that separates a comfortable property from a big tide of riches. Had Miss Norworth played her last season, it would have been a triumph for her, as it is now, there is no reason why it might not have duplicated in the high price theatres the returns won by The Old Homestead and Way Down East. Manager Bennett Wilson was conducting The Two Little Vagrants, and has Happy Hooligans to follow.

The Orpheum's olio began with Hendrix and Proctor in their redoubt singing and dancing sketch; Calahan and Mack in an attractive skit, The Old Neighbor, repeated the favor of last season; William ventriloquist, to satisfactory applause; Len Sully warbled parodies and sprang clever conceits, while Mr. and Mrs. Edward Remond were seen in The Soldier of Fropelle. This act, while reminiscent of a clever one that preceded it on this stage a short time ago, and having also clever, bright lines, in its present shape was but little more than a common cliche, though its possibilities are great. The Duo Troupe of two women and four men showed a fairly good instrumental playing was but fair, and their comedy so tiresome as to depress all who heard it. Charles T. Aldrich juggled in the manner that has won approval for years, and as an excellent comedian, he was of China King Fow's tricks in a style that was not only amusing, but frequently mystifying as well. Eugene Cowles, last heard locally in support of Allen Wickham, repeated the favor of last season; William Robin Hiss, a Tender Leg, and in conclusion "Annie Laurie."

Mr. Cowles' grand voice is yet at its best, and his declamatory vocalization in the same favor as ever, but his success as a concert singer is somewhat lessened by the fact that he is not an individual self. Examination Day at School as illustrated by Al. Leach and his Three Rascals, threatens to become a vogue, a classic, a masterpiece, and the frequency with which it is seen it does not state, and on Tuesday night its reception was simply uproarious, the audience almost unanimously yelling for more of the same pattern. The Four Heistards, Russian circus dancers, a woman and three men, each individually excellent, but not being as attractive in person as their four confederates of the week preceding, failed to get the same approval. The vitrolar pictures of the McKinley obsequies were retained for a second week. Manager Henry Williams' new leading cards are Mary Norman, Kelly and Violette, Mrs. and Mr. Harry Thorne, Gertrude Maynes, Smith and Campbell, Mlle. Cailla's dogs, Crawford and Stanley, the Three Lollitons, the Streeter Renowned, and the Three Poles.

The Girl from Maxim's put in the week at the Grand Opera House. The one redeeming feature of the production was Lena Merrill, who did what she could to make the most of all players who had been in the third annual tour at Scranton on Oct. 21, next underlines Sam Devere and his confederates, which this season has been unusually strong names.

Francis Wilson in The Strippers will start the American's Fortnight on Monday. Monday, Hyde and Behman got a more uniformly high grade of features there last year than the place had ever known before, and as this season the bulk of the No. 1 attractions are to be shared between the New York and this place, the American ought to do its best in 1901-02. Edward J. Morgan and The Christian to the underline for Oct. 14.

Business is picking up at the Novelty, where Manager Percy Williams follows Weber's Parlor Widow with The Dainty Duchess.

Williams and Walker with The Sons of Ham simply had things their own way at the Novelty. While these performers have been tramp cards here for a long time, incredible as it may seem, their record at the Novelty for the engagement ending to-night (Saturday) has averaged one hundred and fifty dollars more a performance, notwithstanding the cut rates prevailing, than they ever played to of this place before. These stars have but a week to stay in the Desert to follow, with In Australia for the week after.

Manager Frank R. Carr, whose Unique as a gold mine is running out greater results than ever, substitutes The Trocadero Burlesques for the Rose Hill comedy.

The new Polly is practically complete and throws open the doors for an inaugural performance on Monday afternoon, Oct. 14. Its exterior of brick and terra cotta is architecturally striking, and is by far the most ambitious in design of any of the houses that bear the Hyde and Behman name. While diametrically opposite in style from the elaborate Orpheum, its appearance on the outside is quite as effective. The interior has features and details as by any other local house, and the attractiveness and tastefulness are certain to make it popular.

William J. Hyde, a son of Richard Hyde is to be resident manager, his principal assistant being J. J. Clark, and while it is true that the new theatre was managed during the last few seasons of its career, Mr. Richard Hyde wishes it distinctly understood that the Polly is not a vaudeville establishment, but a variety theatre. The last feature of vaudeville was to attract these stars who had a stock of experienced old timers who were to be evidence twice each day in a revival of the good old standards of the variety theatre of earlier days. With this latest addition Hyde and Behman now have control of eight

**Hersford's Acid Phosphate.**  
If you have smoked too much, spirits depressed and sleep disturbed, take half a teaspoonful in half a glass of water just before retiring. Brings quick relief.

**Fanny Rice.**  
Address care MIRROR Office.  
**G. GARVIN GILMAINE**  
AT LIBERTY.  
Characters and Old Men.  
VAUDEVILLE, STOCK or ROAD COMPANIES.  
Address care MIRROR, or 25 Clive St., Jamaica Plain, Boston, Mass.

**MILLE. ROSE-EDYTH**  
AT LIBERTY.  
PREMIERE DANSEUSE. Address DRAMATIC MIRROR.

**Mr. Clarence Fleming**  
Being no longer connected with the management of my company, I will not be responsible for any debts that he may contract in the name of the company or as manager.

**REEVES-SMITH.**  
I HAVE WEEK OF  
**NOV. 4TH OPEN**  
for good repertoire Co. This is Central Texas Fair week here and Bryan will be booked with strangers. Write quick or wire.  
JOHN R. MIKE, Manager, Bryan, Texas.

**WANTED**  
Party with \$200 or \$1,000 to invest in an Al attraction. Three night stands. City bookings to New York. Send paper, strong company. (No agent.) We have the best sure money to right party. Investigation solicited. Write or call quick.  
AGGREGATION:  
100 West 4th St., New York City.

**MANAGERS, ATTENTION.**  
**GRAND OPERA HOUSE, Perry O.T.**  
**CLOSED FOR THE SEASON.**  
On account of a better house being built. All dates of the Grand Opera House are hereby cancelled.  
CHARLES PATTERSON, Lessor and Manager.

Actors and Managers can communicate directly with American Dramatic Authors by addressing them at  
**American Dramatists Club,**  
114 WEST 40th STREET, N. Y.  
By sending particulars of their needs to the Secretary (Charles Harnack), as above, general notice will be issued to the members. Information also as to proprietary plays already produced.

**PLAYS**  
for Stock and Repertoire Companies and Amateur Clubs. Our new 100-page Catalogue is now ready and will be sent free on request. THE DRAMATIC PUBLISHING COMPANY, 320 Dearborn St., Chicago.

**Thanksgiving Open at Rockford, Mass.**  
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**SATURDAY, Oct. 5.**  
With a week of cool, bracing Fall weather, a good attendance might reasonably have been expected throughout the borough. Such, however, was not the case, for, save in the vaudeville field and at a couple of the popular price houses, business languished more or less all around.

The British Burlesque at the Montauk, though capitalizing on the success of the past, failed to draw as its merits deserved. Edith Proctor, Otto, heretofore known only in this vicinity as an exponent of female villainy, proved herself equally facile in comedy, her presentation of a suspicious wife that is humorously rendered to the detriment of her husband's moral lapses being especially funny, and a characterization long to be remembered. A well rendered bit was also that of Daniel Fitzgerald, whose police inspector was true to life in every particular. Nellie Butler as the wife of the detective, was a credit to her talents, as was also W. J. Ferguson, Charles James, Sam Edwards, George Probert and Harry Gibb. The one setting for all three acts was a tasteful and ornately appointed interior. The orchestra of the Montauk, in which Mrs. Nellie Butler takes particular pride, and which, as a matter of fact, more nearly approaches the standard of Manhattan excellence than any other of the regular local houses, was strengthened for the week by the excellent soloist, Franz Kallischer, who





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**EVA TAYLOR**  
LEADING WOMAN. Castle Square Theatre, Boston, Mass.  
SECRET SERVICE.—The love motif dominated Miss Taylor's excellent conception of the part of Edith Varney in the first act half concluding, half revealing, in girlish tenderness, with many pretty touches of modest grace, it blended forth, after Co. de la Thorne's declaration, in passionate denial of his possible guilt, and finally suffered with a fine, subtle calm.—*Boston Daily Advertiser, Sept. 10, 1901.*  
Miss Taylor acquitted herself nobly of a difficult task. As a thoroughly loyal Southern girl, who cannot stifle her love for the Northern boy even after she can no longer believe in him, she succeeded in almost perfectly expressing the varied emotions felt by the girl, and her acting was marked with power and discretion.—*Boston Transcript, Sept. 10, 1901.*

**ADELAIDE FITZALLAN**  
An actress who is generally employed on the road, though any habitual playgoer must be more or less familiar with her face and her ability. In Adelaide Fitzallan, who bears with commendable moderation and a good sense of what the audience induces the King to sign his name to a lot of papers nobody cares anything about, other interesting or plausible, but Miss Fitzallan acquits herself as well as possible and avoids extravagance of speech and action. She makes the Duchess attractive to the eye, too. There is a lady admirably fitted to set the great ladies in the romantic drama.—*Review, N. Y. Times, Sunday, Oct. 14, 1901.*

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Sarah Truax may never be ashamed to have her Babble compared to that of Maude Adams, who originated the role. After all, the play's much the thing, and with the same opportunity Miss Truax has shown that she is an actress with star possibilities. Her Babble was a beautiful portrayal, perhaps the most finished she has given here yet.—PITTSBURG POST, Sept. 20.

Miss Sarah Truax appeared as Lady Babble, and she has added to her already long series of successes by her work in this part.—PITTSBURG PRESS, Sept. 20.

And although Lady Babble is a small, sprightly, apple figure, given to startling, elfish ways, counter-acting Miss Truax's work one forgets the purely physical differences, and in the end the intelligence illuminating the creation (there is not the remotest

resemblance of imitation) is every whit as pleasing as Maude Adams' work. If Miss Truax's figure resembled Maude Adams, and she acted the part first, thousands would find it as charming as Maude Adams.—PITTSBURG BULLETIN, Sept. 20.

That most bewitching maiden of fancy, Babble, the gipsy and lady of quality, has the center of the stage this week and is as fascinating as ever in the person of Sarah Truax, the leading woman. Besides Miss Truax's work, the production is notable for the beautiful scenery. Miss Truax's Babble will rank among the best things she has done here. At a disadvantage from the start because her role is one inseparably connected with the name of so dainty an artist as Maude Adams, she nevertheless handles it in her own way and makes as winsome a Babble as you could wish. The playing of girlish roles is not

Miss Truax's particular forte, yet she is markedly good in this one, and in Babble realizes the requirements of the gipsy and the naïveté of the Lady Babble with rare effect.—PITTSBURG POST, Sept. 20.

The Lady Babble of Miss Truax is a thoroughly satisfying portrayal. Temperament considered, it is not saying too much to declare that this latest Babble is not in any respects inferior to the first.—PITTSBURG COMMERCIAL GAZETTE, Sept. 20.

Miss Truax, considering that she has neither the slenderness of figure nor the buoyancy of tone that we have come to expect in Babble, gave a remarkably excellent portrayal. Ill equipped for the slight, sprightly figure she may be, but she gave it just that light touch that it needs, and we almost forget that it was a very material apron that was before us.—PITTSBURG DISPATCH, Sept. 20.

While it cannot be said that Miss Sarah Truax as Babble in The Little Minister, at the Grand Opera House this week, is the same Babble that Maude Adams is, nevertheless, to those who never saw the latter, Miss Truax appeared possibly to better advantage than she ever has before in Pittsburgh.—PITTSBURG LEADER, Sept. 20.

Miss Truax brings comparison with Miss Adams in the role of Babble. She is naïve and charming. Miss Truax is at her best in emotional scenes. An actress of emotional parts is likely to be deliberate in making her point, and this method applied to spontaneity in comedy is not always best. But the personal charm and, at times, admirable bits of business she imparts to the caricature Babble make her work a pleasure.—PITTSBURG DISPATCH, Sept. 20.

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The part, that of Henna Hove, is taken by Alden Bass, and Mr. Bass leaves nothing to be desired in his portrayal of the awkward, bashful, but earnest and honest country boy. In figure and make-up Mr. Bass accommodates himself to the role like the fit of a pair of old shoes. His face and gestures are as eloquent as his homely humor, and there is the ring of truth in every action. It is apparent that he has taken life for his model.—Providence Journal, Aug. 27, 1901.

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UNDER TWO FLAGS.—The laurels of the evening went to Miss Esther Lyon, who played Clarette, and who clearly demonstrated her ability and versatility. The conception of Clarette is a careful and sympathetic study of human nature. She is probably the one bit in the play that is not improbable, and her character is as complex and varying in its moods as a day in April. She is a diamond in the rough—her nature is the radiant pearl embedded in the unsmooth mass. The keynote of the part is absolute sincerity,

coupled with a supreme abandon, and it is not excessive to say that Miss Lyon has won the respect of Clarette, grasped it and converted it with a sureness that approaches the highest form of art. For she is natural, and this is the greatest requisite of all expression. The impression she gives on audience is that her portrayal of the little heroine is the spontaneous result of thought and a clear and vivid conception. NASHVILLE BANNER, Sept. 20.



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